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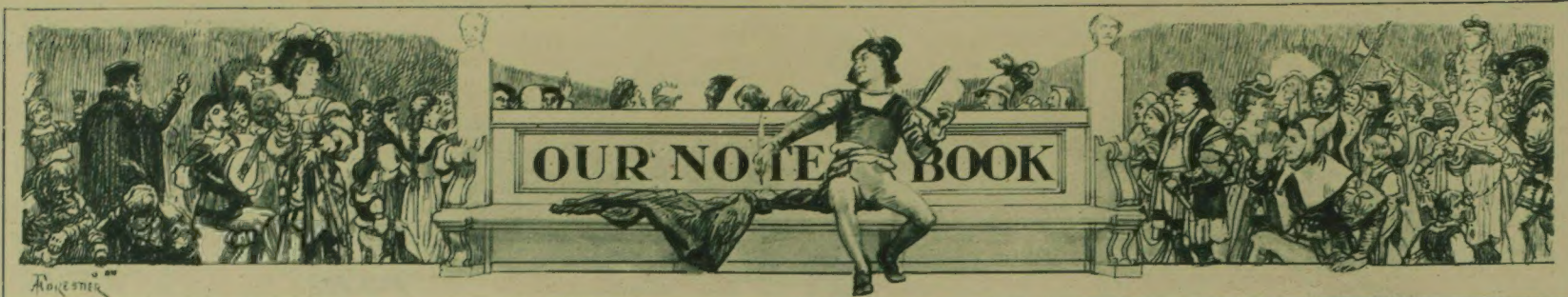
## "LAWN TENNIS" IN A SWIMMING-POOL: A COOL GAME FOR TROPICAL WEATHER.

A new sport which may well become popular in the bathing-pools and open-air baths of this country is rapidly gaining favour among Americans on the Pacific Coast, under the name of "water-tennis." It is really an adaptation of lawn-tennis to the swimming-pool, and is described as a great hot-weather diversion.

When splashing about after the rubber ball in a shallow pond or bath protected from the sun by surrounding foliage, most of the exercise and sport of the dry-land game are obtained, without the annoying heat. An occasional mouthful of water adds to the fun of the players as well as of the spectators!

DRAWN BY W. R. S. STOTT, AFTER AN ILLUSTRATION IN "POPULAR MECHANICS" OF AMERICA. (COPYRIGHTED IN THE UNITED STATES AND CANADA.)





By G. K. CHESTERTON.

THE acute critic of Downing Street whom we know as "A Gentleman with a Duster," has honoured me with a criticism in his new book, "The Glass of Fashion." I do not mean that he criticises my merits or demerits as a model of fashion. He criticises me for not appreciating properly the merits of the Puritans—who were not exactly models of fashion themselves. As the moral problem of Puritanism is still a practical one, I should like to say a word in reply. I have no injustice to complain of; for the quotations he gives will be enough to clear me of the charge he implies. They show that I stated in very strong language what was really admirable in the Puritans. He calls the admiration an admission; but I am quite content that he admits the admission. Unfortunately, what I think admirable is not what he admires. What I said in substance about the Puritans was this: that it is absurd to praise Puritanism as a religious movement, and forget that it was a theological movement; and supremely absurd to talk of it as if it had been merely an ethical movement. It is hardly unfair to my critic to say that he makes it merely an emotional movement. But I do not think his vision of the politics of the

But, in any case, to tell Calvinists they were not interested in Calvinism would obviously have the same effect as telling Socialists they were not interested in Socialism, or telling Swedenborgians they were not interested in Swedenborg.

In point of fact, Puritanism was not merely or mainly Righteousness. In a very real sense Puritanism might be called the enemy of Righteousness, or at any rate the rival of Righteousness. It was the whole point of Puritan religion that our righteousness is filthy rags. It was emphatically the Church, and not the Chapel, which pleaded for the place of good works as such in the salvation of men. It was the extreme reformer who set faith above works, and even against works. It was the greatest of the reformers who called the most beautiful of the Epistles "an epistle of straw," because it paid a tribute to works. And this tradition against a trust in righteousness runs through the whole history of Puritanism, down to the end of the eighteenth century. A thing was scouted as not sufficiently theological, exactly in proportion as it was primarily ethical. Puritanism was never so Puritan as it was in

In truth, I am here more sympathetic with the Puritans than my critic who is the champion of the Puritans. I can see something to admire in what they really thought; while he only admires what he chooses to think they thought. I respect them for being dogmatic, which they were. He respects them for being hazily high-minded, which they were not. I can see something with which to sympathise, even in the awful abstractions which they really regarded as a divine revelation. He has to invent out of his own head something with which to sympathise; and it is a piece of modern humanitarianism which they would have regarded as a horrible blasphemy. In a word, I can at least admire something in the real Puritans; but he cannot admire anything except imaginary Puritans. I know that this sort of sentimental Puritan is very common in the romances of recent times; just as a similar sort of romantic Cavalier was very common in the romances of rather earlier times. And the most that can be said of the new romantic Puritan is that he resembles a rather dull Cavalier. He seems to hold only the sort of mild and sober ideals that might be held, and were held, by numbers of young gentlemen at Oxford who had come under the humanistic



THE KING WITH THE GOODWOOD HOUSE PARTY: A DISTINGUISHED GROUP AT THE DUKE OF RICHMOND'S ANNUAL GATHERING.

As recorded in our last number, the King, as usual, was the guest of the Duke of Richmond at Goodwood House for the race meeting. In the group, from left to right, are: (seated) the Earl of Cavan, (next but one) Miss Cotterell, the King, the Duchess of Northumberland, the Duke of Richmond, the Earl of Coventry, the Marquess of Cholmondeley, and the Earl of Lonsdale; (standing behind) Brig.-Gen. G. F. Trotter, the Earl of Jersey, Capt. Sir Bryan Godfrey-Faussett, the Earl of Enniskillen, Lord Marcus Beresford, the Marquess de Soveral, Col. Clive Wigram, the Earl of Durham, Mr. Leonard Brassey, the Hon. Richard Molyneux, the Duke of Northumberland, and Lord Esmé Gordon-Lennox; (on the ground, in front) Lord Hugh Percy and Earl Percy (sons of the Duke of Northumberland), and Reginald A. C. Gordon-Lennox (son of Lord Esmé Gordon-Lennox). The Duchess of Northumberland acted as hostess for her father, the Duke of Richmond, who has been a widower for many years. His eldest daughter is the wife of Sir John Cotterell, Bt.—[Photograph by Russell, London.]

past is by any means so realistic as his glimpses of the politics of the present. He has a very shrewd idea of how the Nonconformist Conscience has ended in the Westminster lobbies. I do not think he is so exact about how the same Nonconformist Conscience began in the Westminster Confession.

The critic in question complains that the Calvinism "of which Mr. Chesterton makes so much" was only a theological accident, and that the real concern was moral idealism. Now, if I had praised the Jacobites as vaguely and universally as he praises the Puritans, I think he would be rather surprised if I added that the Monarchy, of which history makes so much, was only a historical accident, and that their real concern was human happiness. He might reasonably reply that it was not he, but the Jacobites, who made much of the legitimate monarch. And it is not I, but the Puritans, who made much of the necessity of Calvinism. If he had gone up to some of his favourite Puritans and told them that their real religion was "moral earnestness," his favourite Puritans would have been tempted to smite him hip and thigh. If he had told them that their Calvinism was only a theological accident of the time, he would have been lucky not to be hewn in pieces before the Lord. His compliments would have only made him seem still more like a worldly-wise and pliable courtier.

Scotland. And there the ethical appeal was contemptuously described as "the cauld banes of morality." Scotland was never so Scotch as in the poems of Burns. And no one who has read those sharp and vivid sketches of Scotch religion will forget the ironic scorn poured on the latitudinarian preacher: "Smith opens out his cauld harangues On practice and on morals"—where Smith is regarded as a heretic, and, what is much the same, a humanitarian, precisely because his sermons consist of a practical appeal to practice and a moral appeal to morality. It would probably be easy to discover scores of such rebukes in the literature of Puritanism; the rebukes addressed by pure religion to mere morality. And the rebukes were so far rational that no mere morality ever does have all the reality of religion. Though the Puritan theology is not mine, I certainly do not think the less of the Puritans for insisting that their theology was theological. And though there was in it a darkness very near to devil worship, it certainly was a religion; as, indeed, devil worship certainly is a religion. And there are moods when one is almost moved to prefer the religion of the Puritans to the righteousness of the admirers of the Puritans. There is something to be said for faith and fire as against morality and water. There comes across the mind that strong saying of Walter Bagehot: "As soon might fire cease to burn, as religion to be too dreadful for mankind."

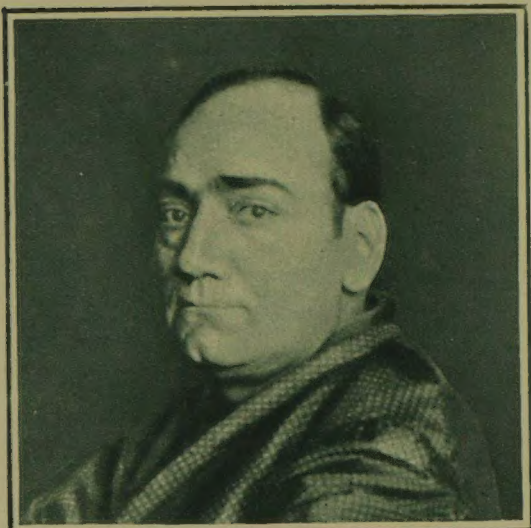
culture of the Renaissance. But he is morally rather colourless, even for a Cavalier, let alone a Puritan.

For when full justice is done to the Calvinist case for faith, even apart from works, we must also do justice to the upholders of works. If mere moral earnestness is the test, there was every bit as much moral earnestness among Tories as among Whigs, and among Royalists as among Roundheads. When my critic compares the Puritans to "the fops" of the Stuart Court, he is (with all respect to him) teaching history in the style of Mrs. Jarley. It is the philosophy of a fancy-dress ball. Clarendon and Hobbes and Herbert and Vaughan and Kerr were not fops; Sir Thomas Browne and Isaac Walton were not merely fops, even if we think them fantastical. To carry the Royalist or Tory tradition down to a later date, it would surely be insufficient to call Swift a fop. It would be rather unconvincing to call Dr. Johnson a fop. And if it might be maintained that Dr. Goldsmith was a fop, he was certainly something else as well. The truth is that there was an old tradition of loyalty which was very near to the tradition of liberty; it was quite as sincere and serious as Puritanism; it was much more in sympathy with the populace than Puritanism; and I cannot admit that it was less English or less national because it contained also a touch of courtesy and a sense of humour.



# PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

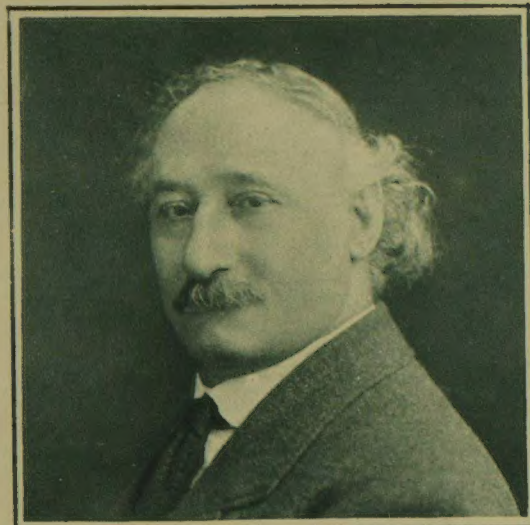
PHOTOGRAPHS BY SPORT AND GENERAL, TOPICAL, ELLIOTT AND FRY, CENTRAL NEWS, VANDYK, AND LAFAYETTE.



THE WORLD'S MOST FAMOUS TENOR DEAD:  
SIGNOR ENRICO CARUSO.



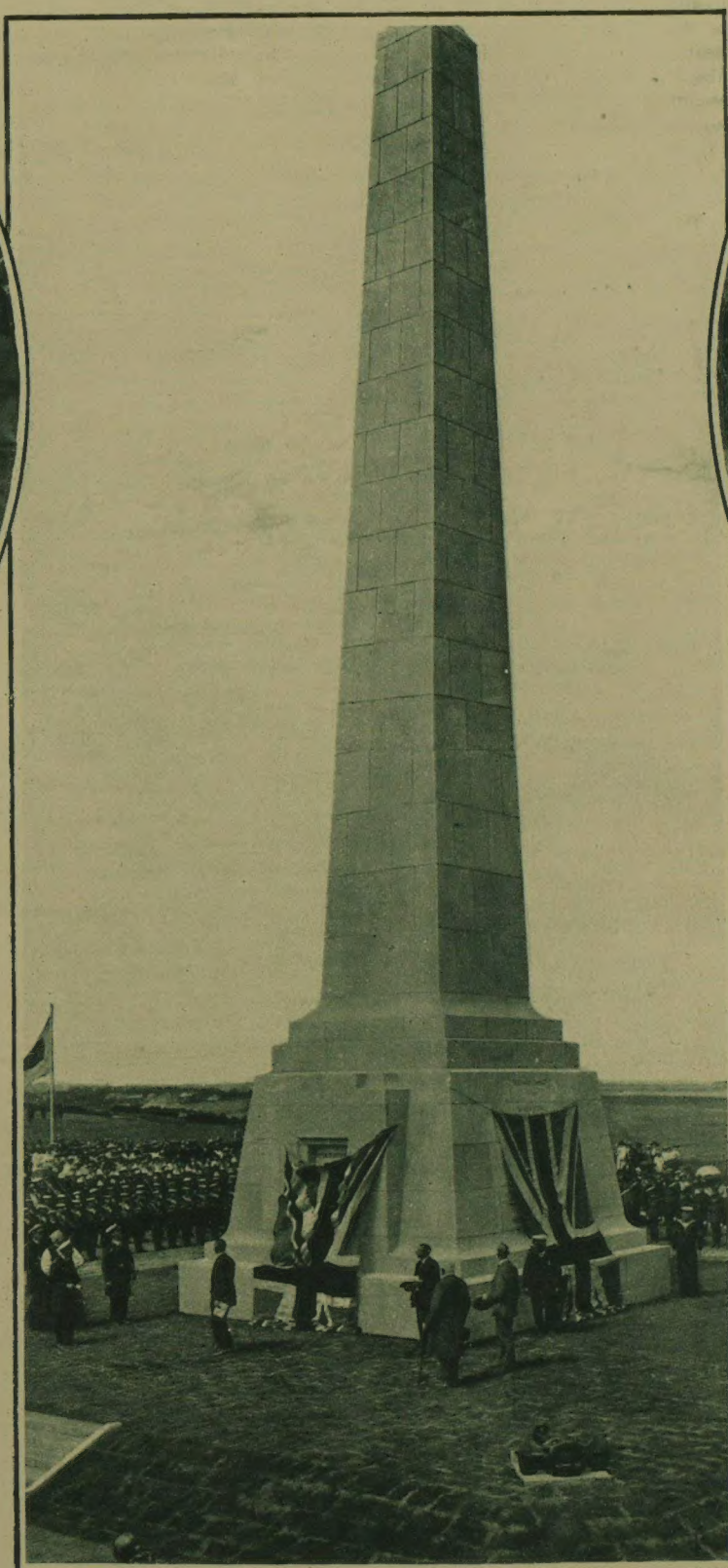
HUSBAND OF A FAMOUS MILLIONAIRESS: THE LATE  
MR. W. BURDETT-COUTTS, M.P.



THE PRESIDENT OF THE SOUTH WALES MINERS'  
FEDERATION DEAD: MR. J. WINSTONE.



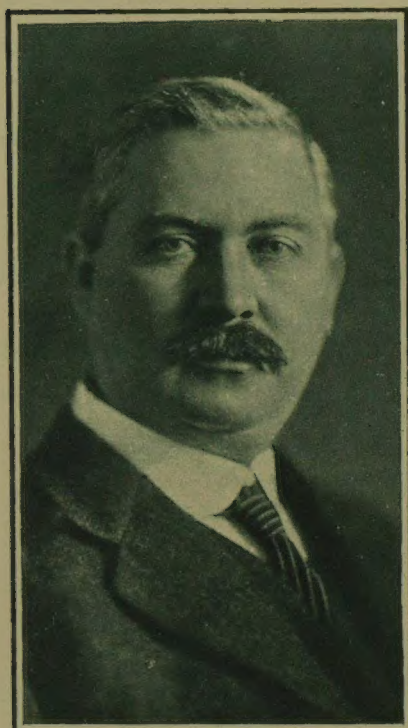
SINGING HYMNS BEFORE AN UNVEILING  
CEREMONY: THE PREMIER AT THAME.



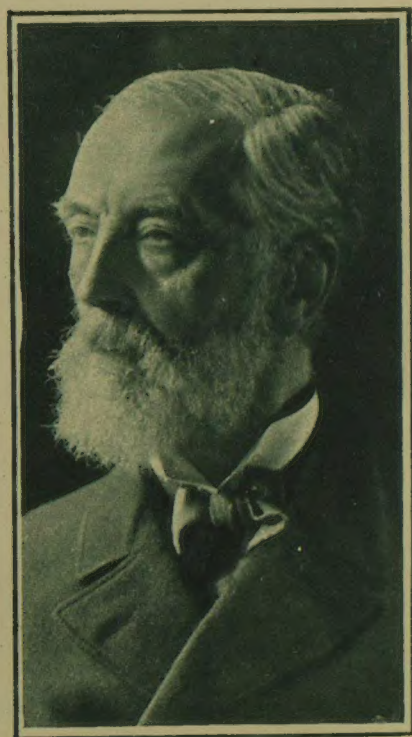
UNVEILING THE DOVER PATROL WAR MEMORIAL OBELISK: THE PRINCE  
OF WALES AT ST. MARGARET'S.



AT THE JUBILEE OF NEWNHAM COLLEGE:  
MR. BALFOUR, HIS SISTER, AND MISS CLOUGH  
(PRINCIPAL).



A FORMER PREMIER AND ATTORNEY-GEN.  
OF QUEENSLAND: THE LATE MR. T. J. RYAN.



THE DEATH OF A FORMER GOVERNOR  
OF BOMBAY: THE LATE LORD REAY.

Signor Enrico Caruso, the world-famous tenor, who died from peritonitis on August 2, was born in Naples in 1873. Strange to say, he had no special musical education. Among his principal operatic rôles were Edgardo in "Lucia," the Duke in "Rigoletto," and Lohengrin. Last December he was injured by some falling scenery in New York; later he injured himself by a fall, and since then he has been twice operated on for pleurisy and a ruptured blood-vessel.—The late Mr. Burdett-Coutts was born of American parents at Plymouth, New England. His name, until his marriage to the Baroness Burdett-Coutts, heiress to two millions, when she was in her sixty-seventh year and he was thirty-seven, was Ashmead

Bartlett. He sat in Parliament for Westminster for many years.—Last week-end Mr. Lloyd George unveiled a War Memorial at Thame, fourteen miles from Chequers, and spoke with great emotion as to the horrors which any future war would inflict on civilisation.—Another memorial has been unveiled by the Prince of Wales at St. Margaret's, near Dover: an obelisk in memory of the Dover Patrol. It is 84 feet high, and 700 tons of Norwegian granite were used in its building. The monument is one of three memorials to the Patrol, the two others having been erected on the French coast and in New York Harbour.



# WHAT THE "HIGHWAY CLUBS," VISITED BY PRINCESS MARY, REPLACED: A VANISHED SCENE OF CAROUSAL AND CRIME.



ONCE A HAUNT OF PICKPOCKETS AND BAD CHARACTERS: A TYPICAL EAST END PRINCESS MARY RECENTLY

Certain disused public houses in the East End have been transformed into "Highway Clubs," founded by Mr. A. J. Campbell as places of wholesome recreation for young men and women and children in the neighbourhood of Ratcliff Highway and the London Docks. One of them, established for ex-Service men as a war memorial, was recently visited on guest night by Princess Mary, who delighted the company by joining in the dances. She had four partners in all, who enjoyed the unexpected experience of taking the King's daughter round in the fox-trot or the waltz. Our drawing gives a vivid idea of the social improvement effected by the foundation of these admirable clubs. It shows a typical scene in the bar of a former East End public house such as must often have occurred in the establishments now turned to better uses. The place illustrated was a

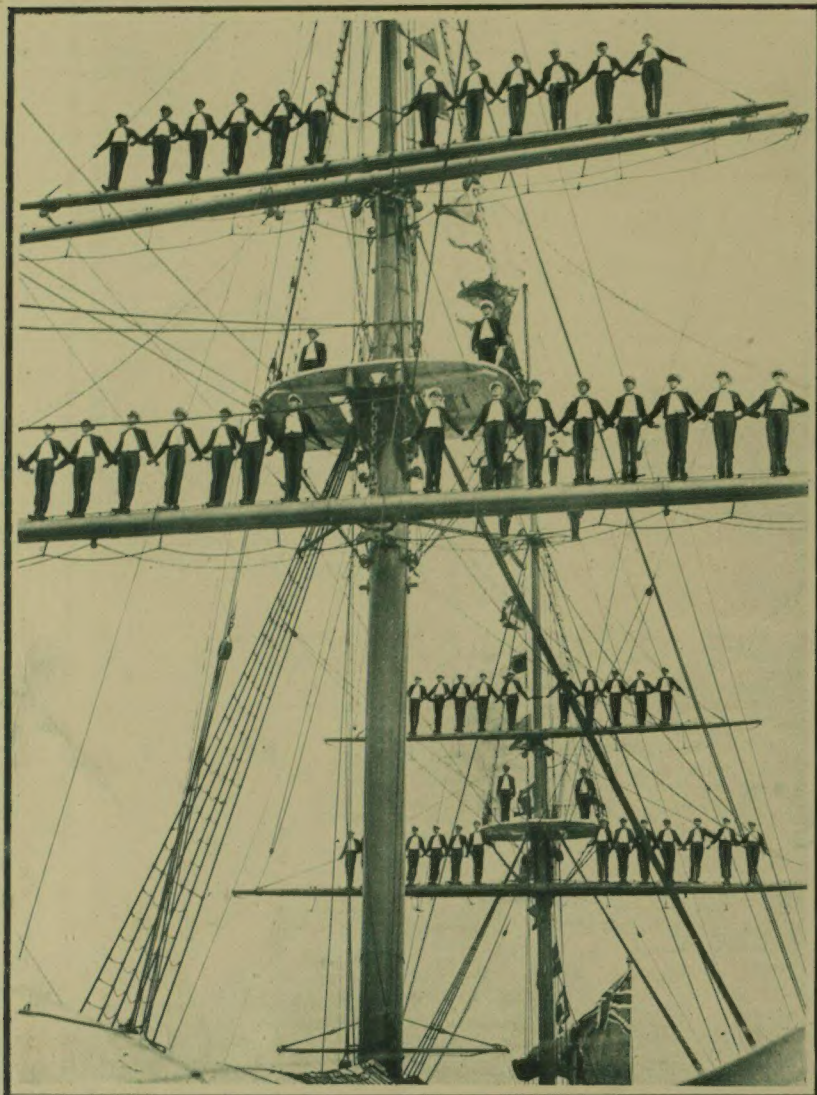
GIN PALACE OF THE KIND CONVERTED INTO "HIGHWAY CLUBS," IN ONE OF WHICH DANCED WITH EX-SOLDIERS.

gin-palace of the lowest type. Drunkenness prevails, and on the left a woman is seen picking a man's pocket. "These places," wrote the artist at the time the drawing was made, "represent the most degraded side of East End life. Women of bad character, pickpockets, and loafers of all sorts frequent them. On a Saturday night they are veritable hells. Roaming masses of sordid humanity, fighting, swearing and hustling, crowd into the compartments, and an unimaginable air of vice hangs about the place. Woe betide an unfortunate stranger who sets foot in one! He is molested unmercifully, and in nine cases out of ten is relieved of his portable property. One pities the policemen who have to deal with such people at closing time."—[Drawing Copyrighted in the United States and Canada.]

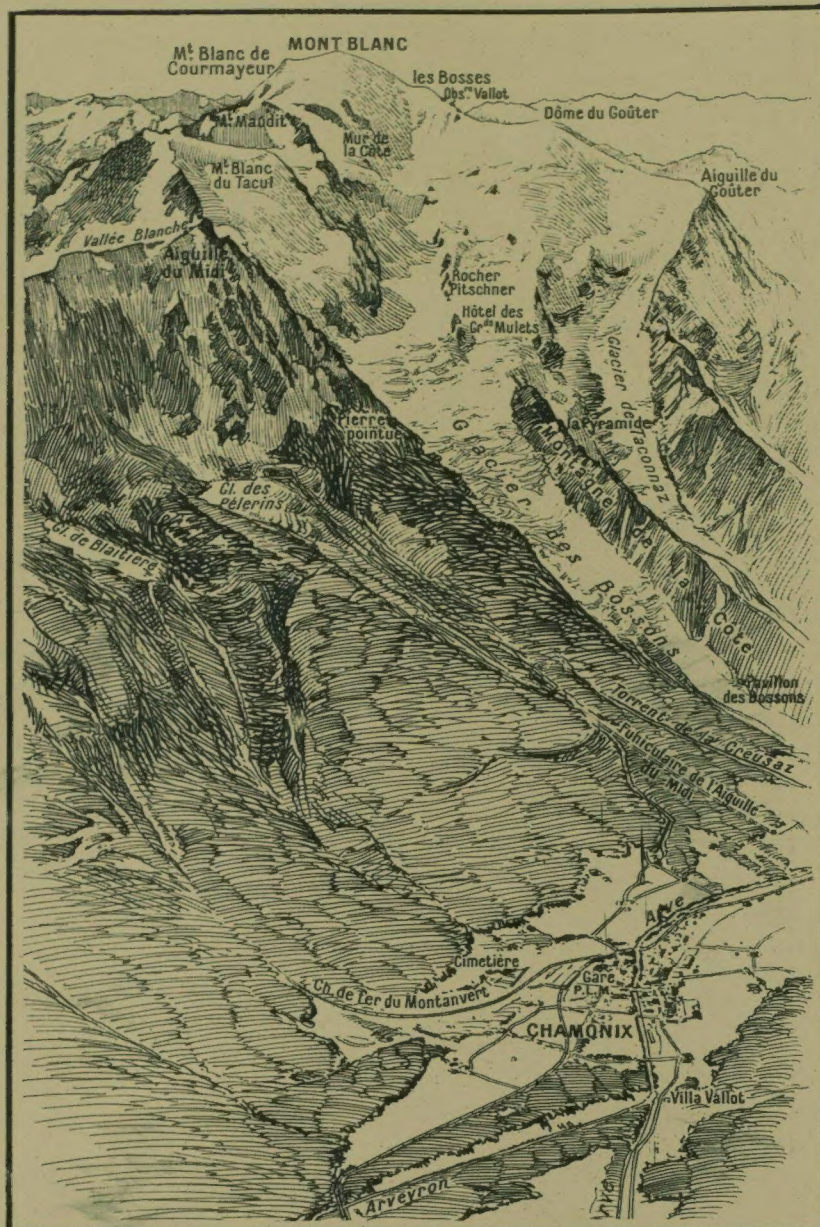


# THE "WORCESTER"; MONT BLANC; HINDU RITES; THE "ROCK OF AGES."

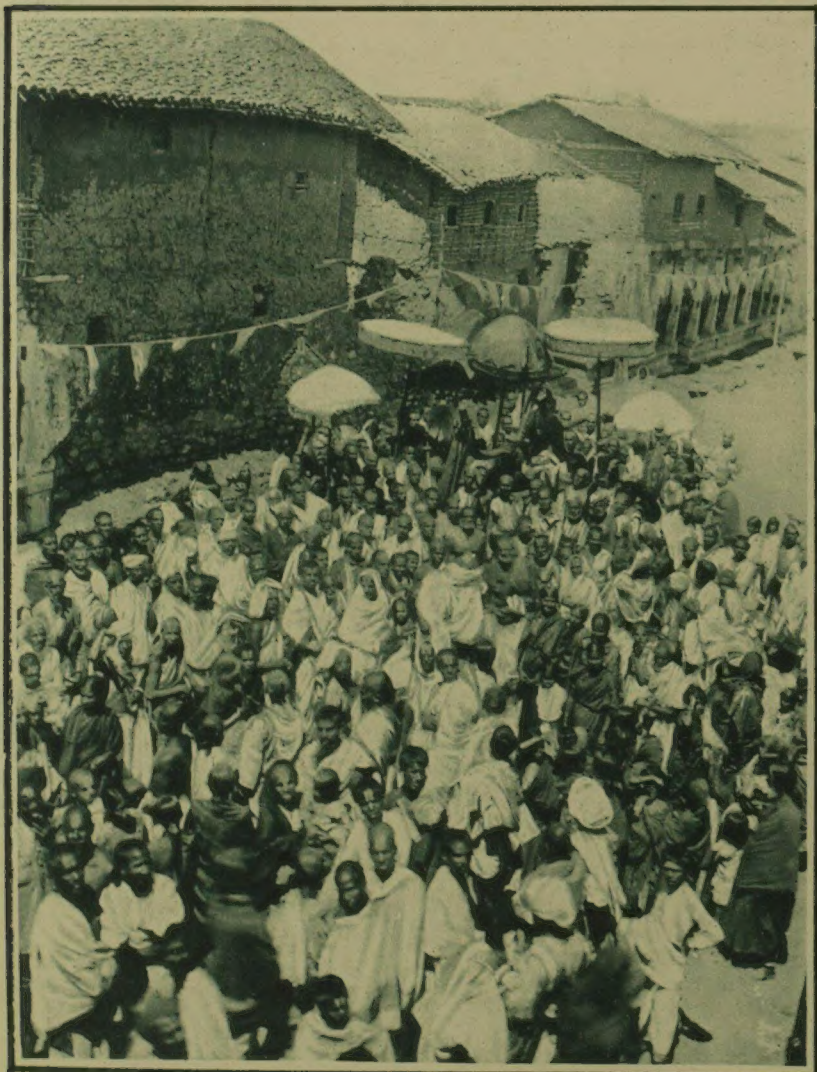
PHOTOGRAPHS BY SPORT AND GENERAL AND TOPICAL.



"MANNING SHIP" IN HONOUR OF THE PRINCE OF WALES: CADETS OF THE TRAINING COLLEGE, H.M.S. "WORCESTER," LINED ON THE YARDS IN FULL-DRESS UNIFORM.



THE AIR CONQUEST OF MONT BLANC: A KEY DRAWING TO THE PHOTOGRAPH OPPOSITE, SHOWING THE DÔME DU GOUTER, WHERE M. DURAFOUR LANDED IN HIS AEROPLANE.



A HINDU RELIGIOUS CULT KNOWN BY A MARK ON THE FOREHEAD: A PROCESSION AT MELKOTE, MYSORE, WITH CEREMONIAL UMBRELLAS.

The Prince of Wales recently visited H.M.S. "Worcester," the Thames Nautical Training College, off Greenhithe, and presented prizes to the cadets. At his request, the boys were given an extra week's holiday.—The drawing of Mont Blanc is given as a key to the photograph on the opposite page. It shows near the top the snowfield called the Dôme du Gouter, on which M. Durafour, the Swiss airman, landed on July 30, and from which he afterwards took off. Chamonix, where he landed later, is seen in the valley below.—The lower left-hand photograph illustrates an impressive Hindu religious ceremony recently performed at Melkote, Mysore. The occasion was the installation of



"ROCK OF AGES, CLEFT FOR ME": PILGRIMS AT BURRINGTON COMBE, SOMERSET, WHERE TOPLADY WAS INSPIRED TO WRITE HIS FAMOUS HYMN.

Shree V. Vidwan Anandalwar Swami as chosen head of the Yatiraja Mutt, the home of the Ramanuja cult and chief centre of qualified Monism in India. His Holiness is seen marching in state in the rear with umbrellas overhead. The cult is known by a distinguishing mark on the forehead.—A joint pilgrimage of Churchmen and Nonconformists gathered on August 1 before the great rock at Burrington Combe, Somerset, where Augustus Toplady (1737-1778) drew inspiration for his famous hymn, "Rock of Ages," while sheltering in its cleft during a storm. Thousands of people were present on this interesting occasion, and an Inter-Church Service was held.



## MONT BLANC CONQUERED FROM THE AIR: A SWISS PILOT'S FEAT.

AIR PHOTOGRAPH "AD ASTRA," ZÜRICH.



SHOWING THE DÔME DU GOÛTER (NEAR THE SUMMIT TO THE RIGHT) WHERE M. DURAFOUR LANDED:  
MONT BLANC, AND THE VALLEY OF CHAMONIX (COMPARE THE KEY DRAWING ON THE OPPOSITE PAGE).

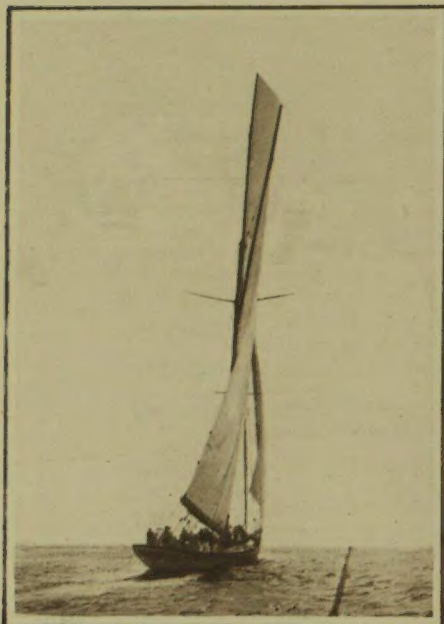
The air conquest of Mont Blanc was achieved on July 30 by a Swiss airman, M. Durafour, who landed on the Dôme du Goûter, 1200 feet below the summit. Starting from Lausanne, he rose to 15,000 feet, and circled twice round the top of the mountain looking for a landing-place. "The danger of air-pockets," he said afterwards, "was great. I steered my Caudron towards a snowfield, and firmly decided to land or perish in the attempt. The machine was caught in an eddy and flung violently towards a yawning crevasse. With great difficulty I

was able to regain control just in time, and a few seconds later alighted on the snowfield as gently as on an aerodrome. . . . The prospect of taking-off again terrified me. With the engine going at full speed I tore down the steep ice slope. Then with a lurch the machine fell rather than flew into a ravine between two ice peaks, against which I expected every minute to crash. But with an effort the Caudron righted herself, plunged into space, and was safe. I landed at Chamonix. Not for a million francs would I attempt such a flight again."



# THE KING AS YACHTSMAN AT COWES: ASHORE AND AFLOAT.

PHOTOGRAPHS BY SPORT AND GENERAL AND L.N.A.



THE KING'S YACHT AT COWES: THE "BRITANNIA" GOING TO THE START OF A RACE.



WITH YACHTS AND WAR-SHIP "DRESSED" FOR THE OCCASION: THE KING (DESCENDING THE STEPS) EMBARKING IN HIS PINNACE FROM THE ROYAL YACHT SQUADRON AT COWES.



OUR SAILOR KING LENDS A HAND ON BOARD HIS YACHT: HIS MAJESTY (JUST BEHIND THE CENTRAL FIGURE) HELPING TO HAUL UP THE MAINSAIL OF THE "BRITANNIA," DURING A HANDICAP AT COWES—SHOWING THE DUKE OF CONNAUGHT ON THE EXTREME LEFT.



ABOARD THE KING'S YACHT DURING ONE OF THE RACES: HIS MAJESTY (FIFTH FROM RIGHT) AND THE DUKE OF CONNAUGHT (THIRD FROM RIGHT) IN THE "BRITANNIA."

The King is a keen yachtsman, and once more he has been taking part in the great regatta week at Cowes, which opened on August 1. His Majesty's share in the racing is not that of a mere spectator. A sailor by training and temperament, he likes to take an active part in the proceedings, and in our central illustration he is seen hauling away with a will as he helps the crew to hoist the mainsail of his famous cutter "Britannia." The photograph was taken



THE KING ASHORE AT COWES DURING THE YACHT-RACING WEEK: HIS MAJESTY LEAVING THE CLUB-HOUSE OF THE ROYAL YACHT SQUADRON.

during the handicap for yachts of any-rig exceeding 75 tons, Thames measurement. Princess Mary and the Duke of Connaught were also on board the "Britannia" on the same day of the races. Meanwhile the Queen had remained in the royal yacht until the afternoon, when she went for a long motor drive through the Isle of Wight. The Duke of York had landed from the royal yacht and was golfing at Sandown.



## PHOTOGRAPHY AS A FINE ART: "CASTING A DIM RELIGIOUS LIGHT."

PHOTOGRAPH BY JAMES N. DOOLITTLE.



DELICATE ENOUGH TO SHOW A WISP OF SMOKE CURLING UPWARD FROM A CENSER: "INCENSE"—A PHOTOGRAPH RIVALLING THE ARTIST'S PENCIL IN SOFTNESS OF EFFECT.

Photography is less of an art than drawing only in so far as the mechanical appliances which the artist uses are more elaborate and complicated. The draughtsman has nothing but a pencil between the paper he draws on and his brain. His skill is manual, direct, and personal. The photographer, on the contrary, has an intricate mechanism to handle, and must possess at least some working knowledge of chemistry and physics. His apparatus requires very delicate manipulation, and his skill, if more indirect and impersonal, depends on

appliances that call for deeper study and equal deftness of hand. Some may regard photography as more of a science than an art, and up to a point, no doubt, this is true. Yet it cannot be denied that a large element of artistic taste enters into the grouping of figures, the choice of light-effects, and the accurate operation of the camera. We have often before published examples of the photographer's art. Here is another, which was exhibited not long ago at the London Salon of Photography.



# "THE HORIZON OF THE DISK" AND ITS 3000-YEAR-OLD TREASURES: DISCOVERIES AT TELL EL-AMARNA.

PHOTOGRAPHS BY COURTESY OF PROFESSOR T. ERIC PEET (UNIVERSITY OF

LIVERPOOL), DR. H. R. H. HALL, AND THE EGYPT EXPLORATION SOCIETY.



1. AN EGYPTIAN KITCHEN OF 3000 YEARS AGO: THE OVEN (ON THE RIGHT), A BROKEN WATER POT (TOP CENTRE) AMONG UNUSED FUEL, AND A MUD BENCH (LEFT).



2. LEADING TO THE ROOF: A TYPICAL STAIRCASE OF AN EGYPTIAN HOUSE AT TELL EL-AMARNA, BUILT ABOUT 1375 B.C.



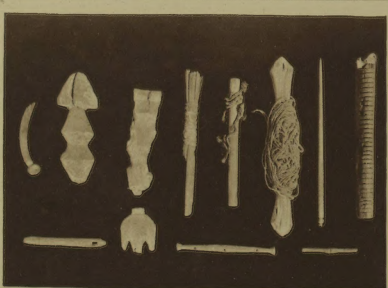
3. THE ONLY DRAIN DISCOVERED: A PIPE THROUGH A KITCHEN WALL TO CARRY WATER INTO A JAR OUTSIDE.



4. WITH CIRCULAR SUNKEN GRANARIES, ORIGINALLY DOMED, AND STONE STEPS LEADING TO A WELL: THE YARD OF A HOUSE AT TELL EL-AMARNA.



5. WITH DESIGNS IN RELIEF ON BOTH SIDES: A PUPIL'S TRIAL-PIECE IN SCULPTURE.



7. WOODEN OBJECTS FOUND: (RIGHT TO LEFT) A WARP-SPACER, HAIR-PIN, STRING WOUND ON PEG, CARPENTER'S LEVEL, PAINT BRUSH, AND OTHER ARTICLES.

## HOME LIFE IN EGYPT 3000 YEARS AGO.

BY PROFESSOR T. ERIC PEET.

AFTER an interval of seven years, the Egypt Exploration Society last winter renewed its excavations in Egypt. The site chosen for operations was Tell el-Amarna, some 150 miles up the Nile, above Cairo. Here lie the mounds which conceal the remains of the once famous city of Akhetaton. This city was built about 1375 B.C. by King Amenophis IV., who, when still quite a boy, threw over the traditional worship of Egypt with its unwieldy Pantheon, and introduced a monotheism. His sole god was depicted in the form of the Sun's Disk, from which descend numerous rays ending in human hands. When no more than sixteen years of age, Amenophis changed his name to Ikhnaton, which means "The Disk is pleased," and moved his capital from Thebes, where it had been for over 600 years, to the site now known as Tell el-Amarna. Here he founded a new city, which he named Akhetaton, "The Horizon of the Disk," and gave himself up to the worship of his one

god, to whom he wrote a hymn which takes a high place in the world's literature. Here he reigned for about seventeen years, heedless of the fact that the great Asiatic empire of his fathers was going to pieces before the attacks of the Hittites and the Khaziri, while Egypt itself was relapsing into a state of chaos. He had no son, and at his death was succeeded by a son-in-law, who, after a very short reign, gave place to another son-in-law. This last had not reigned very long when he found himself forced to

renounce the "Disk-heresy," and to revert to the orthodox and complicated religion of his ancestors. He moved the capital back to Thebes, and Tell el-Amarna was practically deserted after an existence of barely twenty years.

It is this city which the Egypt Exploration Society has set itself to uncover. The area covered by the mounds is no less than four square miles. At one end lie the vast temple of the Sun's Disk and the Palace of Ikhnaton, where was found many years ago a beautiful painted floor practically destroyed by a foolish native in 1913. The rest of the city is occupied by the houses of the rich, the middle classes, and the poor. The streets are mostly broad (one of them is no less than sixty yards across!), but quite unpaved, their surface consisting simply of the hard-trodden sand of the desert. The typical house of large or medium size is built in accordance with a very definite plan. The material used is sun-dried mud-brick, occasionally with the addition of limestone slabs for door-posts and thresholds. In the centre of the house is a square room which doubtless formed the main living-room, and which we may call the Central Hall. This room, being entirely surrounded by others, presented difficulties of lighting, which were overcome in a simple manner by raising its walls above those of the rest of the house, and placing windows high up in them. The furniture of the Central Hall comprised a limestone ablutment-slab, for ceremonial washings of the hands and feet, placed against one wall, and a brazier in the centre of the floor, consisting of a broad open pottery dish containing burning charcoal.

At least four doorways, originally fitted with wooden doors, led out of the Central Hall. That in the north wall gave access to the North Loggia, a long narrow room extending along the north side of the house, and having a very large low window, which laid the room almost half-open to the sky. On the west side of the Central Hall lay an exactly similar room. It is a little difficult to see the purpose of this duplication, though the suggestion has been made that in summer the North Loggia was used for coolness's sake; while in winter the West Loggia was preferred as being more open to the sun, and less exposed to the cold winds.

The third doorway opening off the Central Hall gave access to a stairway leading out on to the roof; while the fourth led into the various rooms at the back of the house. Of these last some have been identified as men's and women's quarters respectively, but with no great certainty. About one room, however, there can be no doubt—namely, the bathroom. This room, rarely missing in a house of any size, contains a washing-slab precisely similar to that found in the Central Hall, except that it is often placed in a corner, in which case the walls are protected from the splashing of the bather by vertical slabs of limestone.

The house is generally entered by two doorways, one on the north, and one on the west, giving access through small ante-rooms to the North Loggia and West Loggia respectively. The roofing was of a simple type. Beams were laid from wall to wall; and above them smaller poles and twigs at right angles to the beams, the whole being finished off with a thick coating of beaten mud. In the larger rooms, where beams of the right length would have been difficult to procure and support, use was made of wooden columns set in limestone bases, which in many cases are still in position.

The flooring is no less simple than the roofing. As in modern times, so too in ancient, a mere covering of mud plaster sufficed, though in some cases a brick floor was laid and then plastered over with mud.

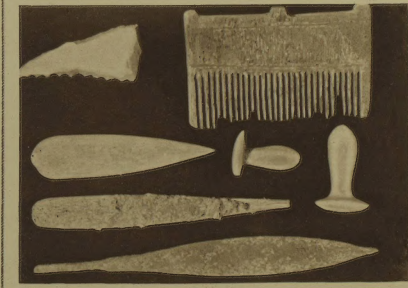
Every house of any size had its garden surrounded by a high wall and planted with trees. In order to enable these to grow on the sandy desert, holes were dug in the sand and filled with fertile mud from the cultivation, in which the trees were set. Each garden possessed a well. This consisted of a broad, circular pit about ten feet across, descending for, say, six feet, and fitted with a flight of stone steps. Below this a narrower boring not more than four feet in diameter went down to the summer water level. The girls, bearing their pitchers, descended the steps, and, standing at the bottom of the upper cutting, drew up the water from the well proper. Beside the well there was often a small pavilion or summer house. Close to the house lay the granaries, circular structures of mud-brick, sunk into the ground to a depth

of over three feet, rising above it up to six feet, and then domed.

The objects found in an excavation of this type naturally form a great contrast with those which come from tombs, for they are in all cases things which were in every-day use. They include tools of bronze (axes, knives, shears, needles, and pins), objects of wood, some of them certainly portions of hand-loom, pottery, including vases used as lamps, polishers and benders of bone, and implements of flint. The best single find of the year consisted of three vases of silver, and three glass bottles found hidden under a mud floor in a small house. The fish which is made of glass with a wavy pattern in four colours is a unique object, and is perhaps the finest-known specimen of the glass-work of this highly artistic period. Another object of very great artistic interest is a sculptor's trial-piece. It is a flat smooth piece of limestone, worked in relief on both sides—on one with a very graceful head, and on the other with several human figures. We may regard this as the work of a pupil in the studio of one of those masters whom Ikhnaton set to adorn the city of his god. A cuneiform tablet found recalls the wonderful discovery made in the mounds by a peasant in the 'eighties, when several hundred tablets were turned up. These proved to be the diplomatic correspondence between Egypt, Babylonia, Syria, and the Hittites during the reign of Ikhnaton, and have enabled us to write with confidence the foreign history of this period.



6. WHERE SITTING WAS A LUXURY OF THE RICH: TWO LOW STONE SEATS.



8. TOILET ARTICLES, TOOLS, AND WEAPONS: A WOODEN COMB, SAW-FLINT, TWO BONE POLISHERS, A BRONZE LANCE-HEAD (BELOW), AND LIP-STUDS.

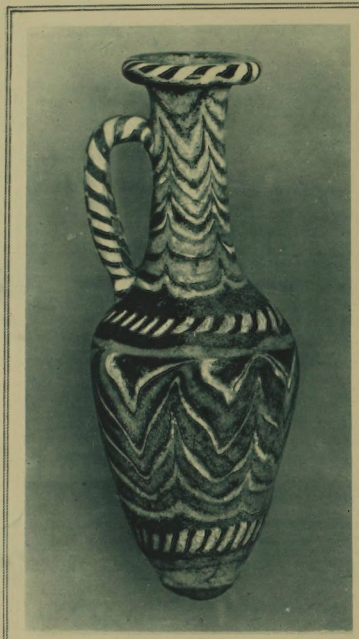
We illustrate here and on another double-page the remarkably interesting results of recent excavations conducted by the Egypt Exploration Society at Tell el-Amarna, described by Professor T. Eric Peet in his article given above. An exhibition of objects discovered there has just been held at Burlington House. In opening it, Lord Carnarvon recalled the fact that the Society had taken up work which German excavators had relinquished at the beginning of the war, and had surpassed their efforts, which had reached a high standard, in the matter of care and scientific research. The full descriptions of some of the above illustrations are as follows: "1. View from above of an Egyptian kitchen. On the right is the oven with the dough-trays lying inside it. In the centre, at the top, is a broken water-pot lying over a heap of unused fuel. On the left is a low mud bench on which the food was prepared. 2. A typical staircase. The stairs in an Egyptian house led, not to a second storey, which seems never to have been employed,

but up on to the roof. 3. A primitive drain, the only one found. A broken jar of tubular form has been pierced at the bottom and fitted into a hole in a kitchen wall. Outside the wall is a large jar into which the water is thus made to run. Inside this jar is a small bowl used for emptying it when full. 4. The yard of Ranefer's house, showing the circular granaries, sunk about 3 ft. into the ground and originally domed, and the well. In this a set of stone steps leads down about 6 ft. to a platform where the girls stood to draw up the water. . . . 6. Two stone seats, not more than 6 in. high. The Egyptians usually squatted, except the richer and more important persons, who sat, at least occasionally, on seats of quite modern design. The low seats here shown indicate a compromise adopted in the homes of the middle classes." In photograph 7, the object on the right below is described as a bolt of a drawer or box. The two lip-studs seen in No. 8 are made of ivory and alabaster respectively.



## EGYPT OF THE FOURTEENTH CENTURY BEFORE CHRIST :

PHOTOGRAPHS BY COURTESY OF PROFESSOR T. ERIC PEET (UNIVERSITY OF



1. PART OF THE BEST SINGLE "FIND" OF THE YEAR: A GLASS BOTTLE IN FOUR COLOURS—BLACK, WHITE, BLUE, AND YELLOW.



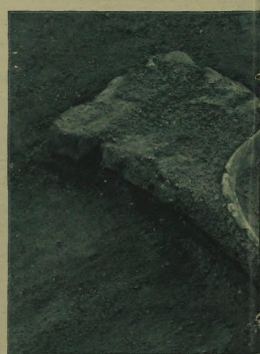
2. RAISED AT THE FOOT, WITH A "PILLOW" AT THE LOWER END: A POTTERY MODEL OF AN ANCIENT EGYPTIAN BED (COMPARE THE REAL ONE IN NO. 3).



5. USED FOR WHITEWASHING OFFERING VESSELS IN A TOMB CHAPEL: A SMALL HAND-BRUSH, WITH A LARGER BROOM.



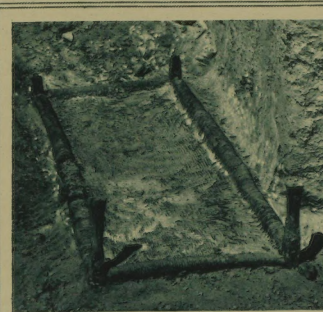
8. HOW THE ANCIENT EGYPTIANS BAKED THEIR BREAD: AN OVEN, THREE OR FOUR FEET HIGH, WITH STOVE-HOLE IN FRONT, FOUND DURING THE EXCAVATIONS AT TELL EL-AMARNA.



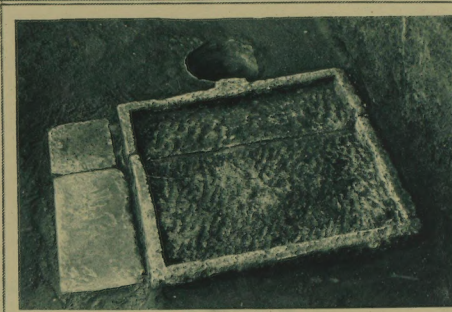
9. THE "HEARTH" OF AN ANCIENT EGYPTIAN BOWL, THAT WAS FILLED WITH GLOWING

## DOMESTIC LIFE OVER THREE THOUSAND YEARS AGO.

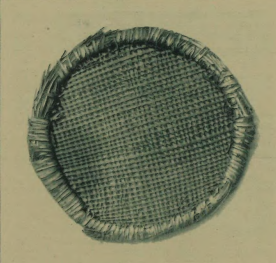
LIVERPOOL), DR. H. R. H. HALL, AND THE EGYPT EXPLORATION SOCIETY.



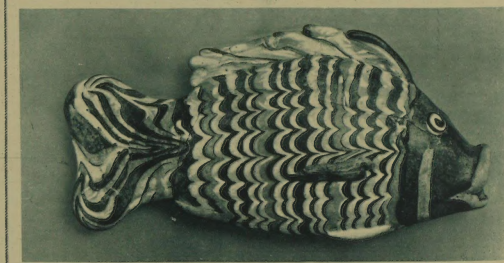
3. UPSIDE DOWN, JUST AS IT WAS FOUND: AN EGYPTIAN BED OF 1350 B.C.—A WOODEN FRAMEWORK WITH PLAITED RUSHES.



4. LIKE THE BATH (IN NO. 10), BUT ONLY USED FOR CEREMONIAL WASHINGS: AN ABLUTION-SLAB IN THE CENTRAL HALL OF A HOUSE EXCAVATED AT TELL EL-AMARNA.



6. IN PERFECT PRESERVATION: A FLOUR-SIEVE OF TWISTED GUT, WITH FRAMEWORK OF RUSHES.



7. THE GEM OF THE COLLECTION: THE FINEST EXAMPLE OF ANCIENT EGYPTIAN ART FROM TELL EL-AMARNA—A FISH-SHAPED GLASS BOTTLE.



HOUSE: A BRAZIER, CONSISTING OF A POTTERY CHARCOAL, IN THE CENTRE OF THE LIVING-ROOM.



10. A CONVENIENCE AS MUCH DEMANDED IN ANCIENT EGYPT AS MODERN LONDON: A BATH-ROOM OF 1350 B.C.—THE BATH BEING A LIMESTONE SLAB WITH RAISED EDGE AND RUNNEL.

The above photographs illustrate further the excavations carried out by the Egypt Exploration Society at Tell el-Amarna, on the site of the ancient city of Akhetaton, built in the fourteenth century B.C. by King Amenophis IV., when he changed his name to Ikhnoton and founded a new monotheistic religion. The excavations and discoveries are described in the article by Professor T. Eric Peet, given with other illustrations on the previous double-page. The results present a remarkably interesting picture of Egyptian domestic life as it was lived over three thousand years ago. In such good condition were some of the ancient buildings found that, as Lord Carnarvon mentioned in opening the Society's recent exhibition at Burlington House, the members of the expedition lived in a substantial excavated house built about 1350 B.C., which was made habitable by some simple repairs to its walls. The finest object discovered was the unique fish-shaped bottle of multi-coloured glass shown in Photograph No. 7, along with the other bottle

of wavy pattern shown in Photograph No. 1. The pottery model of a bed (No. 2) may be compared with the real bed seen in No. 3. At the lower end is an uncomfortable "pillow" which in a real bed was probably made of wood. The bath (No. 10) consists of a limestone slab with raised edge and runnel to take the water off into a vase sunk into the ground beside it. Two upright slabs protect the mud walls of the room from damage by splashing. The ablution-slab (No. 4) in the central hall resembles the bath, but was only used for ceremonial washings of hands and feet before meals and on other occasions. The oven (No. 8) consists of a cylindrical vase three or four feet high without top or bottom. A fire was lighted inside it and fed from the small stove-hole visible in front. When the fire had died down, the leaves were inserted from above. The brazier (No. 9) was a large bowl of rough pottery set in the centre of the living-room and filled with glowing charcoal. The bowl in the middle, on a small stone support, held water.



## BOOKS OF THE DAY

By J. D. SYMON.

THERE is a shelf in the Club Library to which, more than any other, one turns at idle moments, and often, so great is its attraction, at moments that should not be idle. But the volume the reader calls out from among its fellows for pastime never wastes time, although it is written by a jester: for the jester is a serious historian in disguise. No history has been so long in hand: it began in 1841, on July 7 to be precise,

one that is in constant use in the Master's own laboratory, is a rare product and of sovereign virtue.

Mr. Graves makes no attempt to represent *Punch* as infallible, whether as a recorder, a critic, or a prophet. "He was often wrong, unjust, and even cruel—though he seldom failed to make amends"; but the reader rises from the general survey with the impression that our serio-comic historian has a wonderfully high average of accuracy and prescience. Cruel he may have been on occasion, but his geniality and generosity have the upper room in our remembrance. And even the mishandled have consoled themselves with the flattering reflection that *Punch's* back-handed tribute was at least a proof of eminence. The victim never regards it as proof of mere notoriety. Another limitation noted by the editor-historian is the pre-eminently London outlook of *Punch*. Provincial manners and customs hold a subsidiary place in the record, but in the first volume, and especially during the "Hungry Forties," Lancashire runs London a very good second. In the 'forties *Punch* was vehemently radical and humanitarian, and when we say *Punch* we imply Douglas Jerrold, "the loudest, the most passionate and moving, as well as the least judicial of his spokesmen." But the political tub-thumping, with its sturdy championship of the poor and the oppressed, is rightly described by Mr. Graves as "the most interesting and in many ways the most honourable phase of *Punch's* history." It rose far above tub-thumping, and although several of his colleagues doubted, Mark Lemon decided that Hood's "Song of the Shirt" was entirely suitable for a comic journal, and *Punch* made his first and noblest contact with English poetry.

The first part of the Modern History is entitled "the Two Nations," an allusion to the point of the dialogue in Disraeli's "Sybil" where the stranger reminded Egremont that the Queen reigns over "two nations between whom there is no intercourse or sympathy." "You speak of," said

Egremont hesitatingly, "the Rich and the Poor." The section discusses Chartism, Machinery and Money Making, Education and Religious Controversy. From the very first *Punch* strove to bring justice and equal opportunities within the reach of the poor: he set up a latter-day "Mirror for Magistrates," and in 1853 he held enlightened views far in advance of his time on the juvenile criminal. A plea for industrial schools, entitled "A Plot Against Prisons," missed fire owing to the fineness of its irony. The present-day readers of *Punch*, one imagines, are on the whole nimbler-witted than the early Victorians. The deliverance of the people from stuffiness, mental and physical, is as noticeable a feature of *Punch's* record, literary and pictorial, as the deliverance from the grosser social abuses. In the later volumes the escape from mere frownsiness will be even more marked. Already in Vol. II. the pencil of Du Maurier foreshadows another world, outwardly, at least, more beautiful. But that is due partly to *Punch's* increasing concern with exclusive Society, which his earlier colleagues, with the exception of Thackeray, did not know very intimately.

The second part of Vol. I. is devoted to The Social Fabric—the Court, the Old Nobility, Society—exclusive, genteel and shabby genteel—the Liberal Professions, Women, Fashion, the Drama, Music and the Fine Arts. On Fashion *Punch* is "substantially correct and illuminating," although Leech and Doyle and their brother artists were not fashion-plate designers. In 1854, tight lacing is seldom noted, and if high heels had come in, they escaped *Punch's* vigilant eye. Leech was generally kind to women, and drew comely types—particularly in his bathing scene, "Mermaids at Play"; although, *per contra*, he has fixed for all time the unsightly old professional bathing woman, so terrifying to Master Franky. Mr. Graves has selected for his Fashion chapter (and not for that alone) just the very drawings one expected. And under Music, I looked hopefully for the priceless "Villikins and his Dinah in the Drawing-room," and was not disappointed. "He took the cold pizen" is indispensable to the right understanding of the period. Volume II. deals with the years 1857-1874, on lines almost parallel to those of Vol. I. In Fashion, Length has succeeded Breadth, Dundreary and the Ulster appear, and Lawn Tennis has begun to threaten archery and croquet. Under Literature, Mr. Graves notes that *Punch* has drawn more freely on Shakespeare for subjects for cartoons than from any other source; in "Essence of Parliament" he quoted (four words) from Meredith's "Modern Love," in 1865, when Meredith was very little known, "a notable sign of grace"; he was glad to see "Alice"; and very rude to Swinburne—"Swine-born"; but let us remember Sir Owen Seaman's "High peer of Shelley" as the *amende* *Punch* seldom fails to make for his rare grievous lapses. Here, too, an old popular error is corrected. W. S. Gilbert did *not* continue to contribute to *Fun* because he had failed to gain the entrée to *Punch*. Had "The Nancy Bell" not been cannibalistic in theme, there is every chance that *Punch* would have printed the "Bab Ballads." Mr. *Punch*, the lover of children, touches us nearly in the genuine epistle (1857) from a little girl who tells how "me and charley read in the illustrated London [News] that Mr. Hans Christian anderson is Coming. . . . And We should like to see Him because he as Made us All so Happy." The word in brackets is Mr. Graves's, not ours.



AUTHOR OF "THE DRAGON IN SHALLOW WATERS," A NOTABLE NEW NOVEL: "V. SACKVILLE-WEST."

"The Dragon in Shallow Waters" is this author's second book, which Messrs. Collins have just published. Her previous novel, "Heritage," went very well, and the new one is even better.

and it is not finished yet, nor is a last volume thinkable. "And your Petitioner," said this amiable historian long ago, "will ever Pray and Print." He spoke in the full assurance of immortality, not boasting, but with the quiet confidence of genius in its own permanence. May he "ever print"!

From his first line our historian knew what he was about and saw his way ahead. He feared that he might be mistaken for a mere purveyor of rude and boisterous mirth, and that the title of his survey of History, a title identical with his own Great Name (he doesn't put it like that), might mislead his readers into a belief that he had "no other intention than the amusement of a thoughtless crowd and the collection of pence." But he adds, "We have a higher object. . . . We have considered our prototype as a teacher of no mean pretensions and have therefore adopted him as the sponsor for our weekly sheet of pleasant instruction." Long before this you have guessed that his name is *Punch*.

To dip at random into the files of *Punch* is to draw in history "as simply as the breath," but in these days Clio dislikes the desultory, even in great masters, and prescribes some system. The treasures of Mr. *Punch* the historian cannot be fully appreciated by the mere casual dipper into his pages, nor is life long enough to allow all men to make a synthesis of these records of seventy years. They must be obliged to a specialist, who will select, arrange, and where necessary interpret these materials, presenting the whole so compendiously that even he who runs may read "MR. PUNCH'S HISTORY OF MODERN ENGLAND" (Cassell; 4 vols.; £3 3s.), of which the two first volumes make me sleep on brambles until I see the remainder. It is not for me to throw bouquets to Mr. Charles L. Graves, Mr. *Punch's* own heaven-born specialist and interpreter, but most humbly and heartily do I thank him for his history. This quintessence of *Punch*, distilled in the only possible alembic,



FORTY YEARS A NOVELIST: SIR HALL CAINE, WHO HAS JUST BROUGHT OUT A NEW BOOK.

Sir Hall Caine's new novel, "The Master of Man: the Story of a Sin," published by Messrs. Heinemann, is sure to be in great demand. This portrait by the Belgian painter, Alfred Jonniaux, was presented to him by the Fine Art Department of the Belgian Government when he was made an Officer of the Order of Leopold for his services to Belgium during the war. A complimentary dinner to Sir Hall Caine, in celebration of his fortieth year, as a novelist, is to be given at the House of Commons by Mr. C. A. McCurdy, M.P.—[From the Portrait by Alfred Jonniaux.]



## BEFORE THE DAYS OF COWES REGATTA: OUR EARLIEST YACHTS.

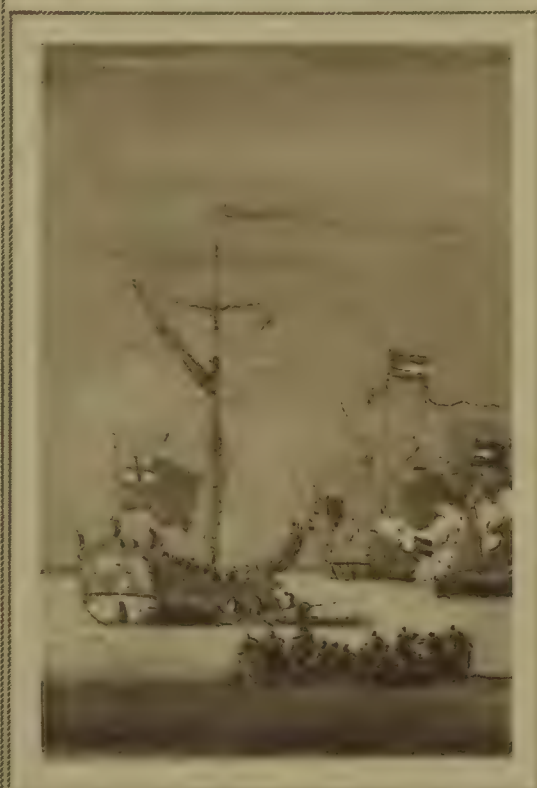
PHOTOGRAPHS BY D. MACBETH FROM DRAWINGS AND PAINTINGS IN THE BRITISH MUSEUM; AND FROM DRAWINGS AND PAINTINGS IN THE COLLECTION OF MR. C. G. T'HOOF, AMSTERDAM, REPRODUCED BY COURTESY OF THE EDITOR OF THE "MARINER'S MIRROR," THE JOURNAL OF THE SOCIETY FOR NAUTICAL RESEARCH, ROYAL NAVAL COLLEGE, DARTMOUTH.



THE FIRST YACHT EVER SAILED IN BRITISH WATERS: THE "MARY," SHOWING HER ELABORATE DECORATION AND RAISED CABIN.



PRESENTED TO KING CHARLES II. BY THE DUTCH: THE "MARY" UNDER CANVAS NEAR AMSTERDAM.



DATED 1664: ONE OF THE EARLIEST BRITISH-BUILT YACHTS.



ALSO PRESENTED TO CHARLES II. BY THE DUTCH, AND THE PROTOTYPE OF OUR MODERN DESIGNS: THE "BEZAN," 1661.



DUTCH AND BRITISH BUILT YACHTS FORMED UP FOR THE START OF THE HONEYMOON JOURNEY OF WILLIAM OF ORANGE AND PRINCESS MARY, NOVEMBER 1677: SIX YACHTS WITH A WAR-SHIP ON EXTREME LEFT AND RIGHT.

Yachting, though owing its extension all over the world to the English nation and an English sport in its present form, is of Dutch origin. Yachts, or pleasure boats, were unknown in England before 1660, when the Dutch presented a boat to Charles II., christened by him the "Mary." The "Merry Monarch" was so pleased with this vessel that he gave orders for others to be built in England to beat it. Later, the Dutch presented him with another vessel, the "Bezan," and from the design of the latter Charles II. commissioned still more, and larger, yachts to be built, and these were undoubtedly the prototypes of our modern

yachts. The yachts built to compete with the "Mary" included the "Catherine," with a length of keel of 49 ft., breadth 19 ft., depth 7 ft., draught 7 ft., and 94 tons burden; and the "Anne," built at Woolwich by Christopher Pett, of 52 ft. length of keel, 19 ft. breadth, 7 ft. depth, 7 ft. draught, and 100 tons burden. They each had a crew of 30 men and carried 8 guns. In the picture reproduced at the bottom of the page, which is from a drawing by Van de Velde in the British Museum, the "Mary" is third from the left, "Anne" fifth, and "Catherine" sixth. The vessels on the extreme left and right of the picture are war-ships.



## A 17TH CENTURY PRECURSOR OF COWES REGATTA: THE FIRST YACHT RACE IN GREAT BRITAIN.

FROM THE PAINTING BY CECIL KING.



WITH THE "MERRY MONARCH" STEERING HIS OWN YACHT IN A MATCH WITH THE DUKE OF YORK: A RACE FROM GREENWICH TO GRAVESEND IN 1661.

The King has been sailing his yacht at Cowes this week, having gone straight on from Goodwood to Portsmouth, where he embarked on the "Victoria and Albert" with the Queen, Princess Mary, and the Duke of York, and proceeded to Cowes for the Regatta. Our illustration shows what is believed to be the first yacht race in Great Britain. The artist, Mr. Cecil King, sends with his drawing the following extract from Evelyn's Diary, October 1, 1661: "I sailed this morning with His Majesty in one of his yachts (or pleasure boats), vessels not known among us till the Dutch East India Company presented that curious piece to the King; being very excellent sailing-vessels. It was on a wager between his other new pleasure boat built frigate-like, and one of the Duke of

York's—the wager £100; the race from Greenwich to Gravesend and back. The King lost it going, but saved stakes in returning. There were divers noble persons and lords on board, His Majesty sometimes steering himself." The artist himself adds: "The yacht, presented by the Dutch and called the 'Mary,' had lee boards. Charles II. had various experiments made in yacht-building, lee boards soon being given up, and a type evolved 'frigate-like.' The fore and aft sail subsequently took on a design something like the modern type, and the square top-sails were abandoned. This race in 1661 is believed to have been a contest between the 'Catherine' and the 'Anne.'"—[Drawing Copyrighted in the United States and Canada.]



# THE MAKING OF A FILM.

BY GORDON PARKER.

THERE is interest and fascination in every phase of the evolution of a film from scenario to projection.

Few of the most inveterate patrons of the picture theatre realise the lack of continuity in film-making. For various reasons, it is often found necessary to commence a film towards the middle or, in some cases, the end of the story, the most frequent cause being our uncertain weather. A recent picture gives a quaint example of this, in so far as in the story the principal characters set out on a cycling trip in August, whereas the picture was taken in the early spring, and not finished, owing to various accidents, till six weeks later; with the result that, as the characters return towards London, the foliage is seen to be much thicker than it was when they started.

Once the scenario has been delivered to, and duly studied by the producer, and the players engaged, the question of interiors (or studio "takes") and exteriors arises. If interiors are to be started first, artists are set to work to design the necessary scenes. There is as much work and detail in the average set, which very often is only used for five minutes' actual "shooting," as is put into a theatre scene for a six months' run. No trouble or labour is spared to ensure correctness for a studio set, the reason being that your picture-theatre audience is a highly critical one. The writer has played in a scene in an hotel bar in which the very sardines on toast on the counter were real.

In a picture film studio like Stolls, at Cricklewood, which is remarkably fine, it is no uncommon thing to have ten or more "shootings" in operation at the same time; but the usual practice is for each producer to give way in turn, lest the action of one should disturb his neighbour. The effect of a number of different stories going on simultaneously is very curious—a crook, revolver in one hand, acetylene blower in the other, smashing a safe, cheek by jowl with a peaceful monastery refectory full of monks, or a Watteau setting of a court scene of Louis XV.!

Each scene or incident is played up to a title which is shown on the screen first, and the actors actually speak the lines to get the necessary action and effect. The scene is rehearsed by the producer once or oftener according to requirements, and when ready, the order is given for "lights," and instantly the whole scene is flooded with the most effective lights known—banks of long mercury tubes giving powerful violet rays, and enormous sun-light arcs at the side, with large Wohl lamps overhead. The effect of these lights for the first time is most disconcerting, and, if looked at too closely, very bad for the eyes; they are infinitely more powerful than anything used in a theatre. The effect of the combined lights is to make any surface veins on the hands and face come out black in the picture, hence the necessity for make-up—a very florid person would photograph like a nigger.

Before the actual taking, a photograph of a slate is taken with the name of the story, producer, and the number of the scene on it. This, of course, is to simplify the final piecing together of the story. The lights being satisfactory, the scene is cleared, leaving only the actual actors, and the word "Camera" sets the operators to work. There are usually two cameras at work at the same time from different angles, and the better effect of the two is used. It is frequently necessary for the producer to give an order to the actors during a "take," and the trained film-actor will

take the hint without looking up at the camera, which would spoil the effect. Raw film being an expensive item (threepence per foot in this country), every effort is made to avoid waste.

After the "long shot" the cameras are moved closer to the actors, about six feet away, and the whole or a portion of the preceding scene is taken

leaving a room, whether smoking a cigarette, etc. There is a record of a garden scene between two villains, both smoking cigars, and plotting to break into their host's study that night to steal title-deeds. Owing to the light suddenly failing, the scene was stopped in the middle and resumed next morning. When that portion of the picture was shown in the rough, the audience was startled to see the cigar in the mouth of one of the gentlemen suddenly turn into a pipe.

Before commencing exterior work it is often necessary to get "locations"—that is, to see suitable spots or houses; and for this purpose a very diplomatic assistant is sent ahead to interview local police, or to see a particular house—probably for some interesting period of architecture—or railway authorities for permission to use the station. The assistant is invariably given the necessary permission. Everybody seems interested in and anxious to help the "movies."

For exterior work it is found easier to move the company and the assistants by road, and therefore motor-cars are used instead of railways. When a suitable spot is found the cars are stopped, cameras adjusted, situations rehearsed, and the same process gone through, except that Nature's lights are used in place of lamps.

For exterior "close-ups" a silvered screen is carried, and if more light is wanted, this is placed in such a position as to throw the reflected light on the actors. Our climate is so fickle that it is sometimes necessary to go to a particular spot day after day to get the scene. A very interesting point in exterior work is "matching up": this means that the operators, in taking a connecting scene, have to study the light so as to get similar conditions under which the first part of the scene was taken, probably some time before.

The interest taken by the public in a street scene is sometimes very embarrassing to the actors and others concerned. It seems that Mr. and Mrs. British Public are very anxious to be seen on the screen, and if it is possible to slip into the picture, their ambitions have been achieved. This ambition may possibly ruin the particular scene being taken, so the wily producer just has the cameras shifted a point, and Mr. and Mrs. B. P., happily ignorant of the fact, have not become film stars.

For "stunts," such as diving from great heights, prize fights, trick riding, and acrobatics generally, the services of members of the "Stunt Club" are requisitioned. This club consists of artists who specialise in daring acts.

A very important part of picture-making is the "still." A big situation is worked up to and the actors suddenly told to "hold it." This situation is taken on a plate camera and developed in the ordinary way. These "stills" are used for advertising posters and newspaper work.

During the progress of the story the exposed rolls of film are sent in for development. On the completion of the story all the negatives are examined by the camera men and producer, and passed for printing, after which a rough run through is tried in the projecting-room. This rough run is a most disconnected performance, and is shown to eliminate the material not wanted and to connect the whole. After the rough run through, titles are added, necessary cuts made, the whole joined together, brought up to the required length, and finally passed by the producer.

Our film is now ready for the trade show, and then, if successful, for public exhibition.



HOW A FILM NEGATIVE IS DEVELOPED AFTER LEAVING THE CAMERA: ONE OF THE DEVELOPING-TANKS.

When the film is unwound in the dark rooms from the spool in the cinematograph camera, it is secured with drawing-pins to wooden frames, and then immersed in huge tanks of developing mixture.

as a "close up"—this is usually to emphasise some situation.

The scenario is bound with fly sheets setting out the characters appearing, costumes worn, and a host of details concerning the camera. As connecting scenes are frequently taken at long intervals, sometimes weeks between, it will be seen how important is the question of consistency of dress.



HOW A FILM NEGATIVE IS DRIED AFTER REMOVAL FROM THE DEVELOPING-TANK: ONE OF THE HUGE DRUMS WHICH REVOLVE AT HIGH SPEED.

After a film has been developed and well washed in cold water, it is taken on the developing and washing frames to the drying-room, where it is wound round huge wooden drums, which revolve at great speed in a tropical atmosphere. Film shrinks considerably in the transition stage of washing and drying, and compensation is allowed for this by means of springs on the laths of the drums.

For instance, an actor may leave a drawing-room for the garden, the drawing-room scene being taken one day and the garden, or exterior, a week after. It would be fatal if, having left the drawing-room in a morning coat, he appeared in the garden a moment afterwards in evening dress. For this purpose, a careful watch is kept on the clothes worn, even to such details as whether the gloves were carried in the left or right hand on

tried in the projecting-room. This rough run is a most disconnected performance, and is shown to eliminate the material not wanted and to connect the whole. After the rough run through, titles are added, necessary cuts made, the whole joined together, brought up to the required length, and finally passed by the producer.



## BAKER STREET IN A STUDIO: A REMARKABLE SET.

PHOTOGRAPH BY ILLUSTRATIONS BUREAU.



A "SHELL" OF SHERLOCK HOLMES'S CHAMBERS: AN EPISODE UNDER THE RAYS OF AN ARC LAMP, FOR THE CINEMATOGRAPH.

When the Stoll Company began the film of "The Adventures of Sherlock Holmes," the producer at first attempted to take some of the scenes on the actual spot in Baker Street, but without success, and subsequently a marvellous reproduction was built in a portion of the studios at Cricklewood. Our illustration shows one

of the fifteen episodes of the film, in which Mr. Eille Norwood plays the part of Sherlock Holmes, being acted beneath the rays of a big special arc lamp designed to give a night effect to the scene. Above can be seen the mercury vapour tubes of the special lights which are a feature of all cinematograph studios.



## UNLIKE ANY OTHER STAGING IN THE WORLD

DRAWN

## THE MAKING OF FILM-PICTURE INTERIORS.

W. R. S. STOTT.



## TRAGEDY, COMEDY, FARCE, MELODRAMA UNDER ONE ROOF: WHERE TEN OR MORE

Our artist has depicted a typical day in the life at a big British film studio—in this case, the famous Stoll Company's wonderful studios at Cricklewood. It is no uncommon thing for ten or more scenes in different plays to be filmed at the same time, and the effect of a number of stories going on simultaneously is very curious. On the left of the drawing is seen the filming of an incident from a scene in "The Wheels of Chance," by H. G. Wells. The producer is in the foreground, to the left of the two camera men, directing the arrangements. Behind the cameras (to the right) are scene-shifters, painters, actors waiting their calls, etc. It will be noted that on the top, at the left

## SCENES IN PLAYS ARE FILMED SIMULTANEOUSLY—IN A CINEMATOGRAPH STUDIO.

a piece of scenery has been placed to shut off the top light so as to throw the stairway into semi-darkness—as though it continued to the upper part of a house. At the back, on the extreme right, preliminary trials are being made with a view to getting the proper effect for sunlight coming through a window. The producer shown on the left is Mr. Harold Shaw, who is well known on both sides of the Atlantic as one of the leading and most capable producers. In addition to "The Wheels of Chance," seen here in course of production, his most recent activities include a film version of E. Phillips Oppenheim's well-known novel, "False Evidence."—[Copyrighted in the United States and Canada.]



# THE MAKING OF A FILM: A "MIXED" LUNCH AND A "CLOSE-UP."

DRAWN BY W. R. S. STOTT.



SHOWING ACTORS AND ACTRESSES IN MAKE-UP AND CLOTHES OF VARIOUS PERIODS: LUNCH-TIME AT THE STUDIO.



TAKING A "CLOSE-UP," TO EMPHASISE APPREHENSION AND REMORSE: ACTRESS, CAMERA MEN, AND PRODUCER AT WORK.

The top picture gives an idea of the singular scene in a big studio when the artistes stop work for luncheon. Clad in their acting clothes, and with their make-up on, they present a varied collection of types. A man of the early Victorian period is next to a Spanish brigand, who, in turn, has for next-door neighbour an eighteenth-century girl. On the nearer side of the table are a gipsy-girl and a highwayman. At the smaller table on the right a little actress in an early Victorian costume is seen lunching with a modern woman in a big

coat and hat. At the Stoll Studios at Cricklewood the dining-rooms will accommodate 400 at a time. The bottom picture shows a "close-up" being taken. After the "long-shot," the cameras are moved closer to the actors, about six feet away, and a portion of the scene is taken as a "close-up"—this is usually to emphasise some situation. As a rule, there are two cameras at work at the same time from different angles, and the better of the effects obtained is used.—[Drawings Copyrighted in the United States and Canada.]



## "SHOOTING" A BURGLARY SCENE: SAFE-BREAKING FOR A PICTURE.

DRAWN BY W. R. S. STOTT.



SHOWING THE LIGHTING ARRANGEMENTS FOR A LURID EFFECT: A SENSATION IN THE MAKING  
IN A FILM STUDIO.

Our artist has drawn a lurid incident in a sensational film, and shows the special lighting arrangements for the scene. In the foreground on the left the "set" shows an open safe; and two men are struggling on the floor. Meanwhile, carpenters and scene-painters are going on unconcernedly with their work behind the

"safe." The producer is seen on the right, with arms folded across the back of a chair, directing the scene. Above the two camera men who are "shooting" (or taking) the episode can be seen the man in charge of the special lighting effects.—[Drawing Copyrighted in the United States and Canada.]





# THE WORLD OF MUSIC.

By EDWARD J. DENT.



## OUR OWN CLASSICS.

ONE of the happiest ideas of the League of Arts was that of giving open-air performances of Purcell in Hyde Park. Last year they acted "Dido and Æneas"; this year they performed the music to "Dioclesian," not with the original play, but with a sort of fairy-story pageant that was perhaps more intelligible to a modern and unsophisticated audience. A happy idea it may indeed be called, because to most people when they begin to love Purcell's music, it is the music of gentle happiness. Those who have studied Purcell deeply know that happiness is by no means the only emotion that he expresses; he has tragedy too at his command, mystery and horror, profound religious majesty, as well as tenderness, grace and humour. It is a curious fact that most people, when they first come in contact with music of any epoch earlier than Beethoven, find it either happy or merely dull. It is very difficult to induce the average lover of music to see that Mozart, for instance, is in many of his works, perhaps in his most fundamental nature, tragically melancholy, indeed almost morbid. Schumann, who was near enough in time to Mozart to have known his music better, said of it, "Music was young in those days!" But music is so ancient an art that we can never really lay our finger on the days "when Music, heavenly maid, was young." Instruments have become more complicated and more mechanically accurate; but voices have remained the same. As long as we can feel that the poetry of an earlier age appeals to us as poetry, we ought to be able to find its emotions expressed in music as well. For if the poetry of an older age appeals to us, it means that the men who wrote it had the same sort of feelings as ourselves; and if they had the same sort of feelings as ourselves, they are bound to have expressed them in their music. This is a statement which many readers may challenge. The fact is that we have got too easily into the habit of regarding music as a series of written notes which can be played on the piano-forte. But it should be remembered, first, that music, being a more subtle and secret art than speech, is much harder to write down. Even all the complications of modern notation are inadequate. The really great performer is the man who sees beyond the written notes into the composer's mind. And as we go further back in the history of music, those written notes seem to mean less and less, because we have forgotten the things which those old composers never troubled to write down, since in their days they were obvious to everybody. Music changes its language, and that language changes its pronunciation, just as human speech does. Secondly, it must be remembered that the foundation of all music is singing. In days when man-made instruments were clumsy and primitive, compared with ours, the voice was expected to do more. Singers are puzzled by the older vocal music, not merely by its technical difficulties, such as the runs and shakes of Handel or Mozart, but by the difficulties of interpretation and expression.



TO SING AT THE WIGMORE HALL: MISS LEONORA SPARKES.

Photo. by Royal Aldier, New York.

Verdi, when he was offered the post of director of the Naples Conservatoire (in 1871) and refused it, wrote a letter in which he expounded his ideas about teaching. It is in this letter that there

occurs the famous phrase, "Tornate all' antico, e sarà un progresso"—"Turn back to the old, and it will be a step forward." All over Western Europe musicians are now becoming more and



TO PLAY AT THE PROMENADE CONCERTS: MISS IRENE SCHARRER.—[Photograph by Loeb.]

more inclined to follow his advice. Italy turns back to Palestrina and Scarlatti, Germany to Bach and Mozart, France to Lully and Rameau. England—and it is a great cause for pride as well as our good fortune—can turn back as far as any other nation. We turn back to Purcell, the contemporary of the elder Scarlatti and the predecessor of Bach and Rameau; and we turn back further still to the Elizabethans, whom Italy herself cannot surpass. They have been neglected by the English people, but never entirely forgotten. There has been a continuous unbroken tradition in England since the days of Shakespeare. It was a very thin stream, but it flowed; a certain amount of the old music, sacred and secular, was continually recognised and reprinted, continually sung in certain circles, from Elizabethan times down to to-day. In other countries

singing is entirely lost. The Germans had great composers too in those days, and it was German scholarship that set us the example of studying and reprinting their English contemporaries. But I do not think that, outside antiquarian circles, Germany cares much about the music which preceded Bach. A year or two ago the choirs of two village churches in Norfolk performed the "Passion according to St. Matthew," of Heinrich Schütz (about 1600), probably for the first time in English. I wonder how many village churches in Germany perform that work, even in German?

It has recently been my task to make notes of revivals of old music in England since 1914. To record the performances of madrigal was obviously impossible, and it was equally impossible to deal with old church music. Purcell's church music is, I believe, still much neglected, except in one or two cathedrals and collegiate churches where there is a certain tradition of scholarship. But it was interesting and gratifying to observe the number of times that Purcell's secular works, and especially his dramatic works, were performed. The oratorio festivals are slowly dying out. It was a form of art which originated in England owing to the prejudice of religious-minded persons against the theatre. If the Bishop of London in 1732 had not forbidden the dramatic performance of Handel's Masque of "Esther," possibly Handel might have given us his oratorios as Biblical operas, and thus established a noble and wonderful tradition of religious musical drama in this country. Now at last we see the prejudice against the theatre slowly and gradually dying out. As the interest in oratorio declines, the interest in opera—I mean not in foreign opera at Covent Garden, but in opera in English, amateur as well as professional, all over England—increases. Some day soon we shall recognise generally Purcell's greatness as a dramatic composer. "Dido and Æneas" is gradually coming to be a familiar work, at any rate as far as its music is concerned. Several performances of it have taken place during the last few years, but mostly without stage action. It is, perhaps, too much to expect that our English opera companies will take it into the regular repertory. It has one famous song, but it has no big, showy tenor part. It is extremely short, and at the same time extremely complicated, to stage-manage, and requires a great deal of careful rehearsal. These are not qualities likely to endear it to professional opera-singers. It ought, of course, to hold the place in England that Gluck's "Orpheus" does in France or Germany. It is more likely that it will obtain performance in schools and villages—appropriately enough, for it was composed for a girls' school, and, as far as is known, never performed anywhere else until the Purcell commemoration of 1895. It may also be found suitable for what the British Drama League classifies as Community Theatres.

A FAMOUS PIANIST TO PLAY AT THE PROMENADE CONCERTS: MR. WILLIAM MURDOCH. Photograph by Elliott and Fry.



TWO COMPOSERS AND A CONDUCTOR: MESSRS. FRANK BRIDGE, EUGENE GOOSSENS, AND ANTHONY BERNARD.

Mr. Frank Bridge and Mr. Eugene Goossens will conduct their compositions at the Queen's Hall Promenade Concerts, which start this month.—[Photograph by Loeb.]

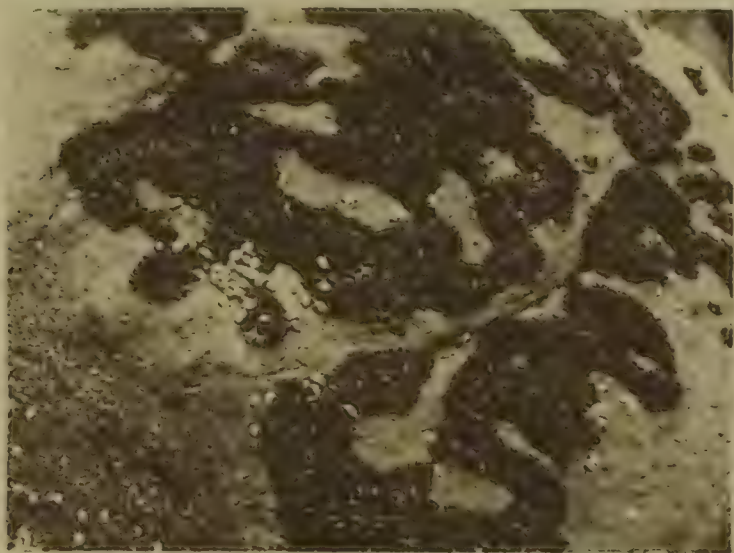
the tradition was broken. The Italian madrigals are probably much better known in England, in the old Elizabethan translation, than they were in their native Italy, where the tradition of madrigal

English composers. What is important is that this older English music should become as familiar to ordinary English people as the poetry of Shakespeare, Herrick, and Milton.



## ON THE SEA-SIDE FRONT: DOG-WINKLES ATTACK.

PHOTOGRAPHS BY LEO WALMSLEY.



ADVANCING ACROSS THE SANDS IN CLOSE FORMATION: DOG-WINKLES ATTACKING YOUNG MUSSELS ON THE SHORE.



THE DOG-WINKLES GO "OVER THE TOP": AN ONSLAUGHT ON ACORN BARNACLES.



SURPRISED WHILST ON OUTPOST DUTY: A DUEL TO THE DEATH BETWEEN TWO SPIDER-CRABS.



THE INDISPENSABLE COMMISSARIAT DEPARTMENT: A CRAB RETURNING WITH RATIONS (A SAND EEL).



PROSPECTING FOR A TOP-HOLE "DUG-OUT" FOR HIMSELF: A HERMIT CRAB INSPECTING AN EMPTY SHELL.



SECURE AGAINST ENEMY ATTACK: THE HERMIT CRAB TAKING COVER IN HIS NEW ABODE.

Whilst children and holiday-makers bathe and bask in the sunshine of the seaside, the battle of the denizens of the foreshore goes on unabated. The housing shortage, the question of food, strenuous competition, and the need for security against foreign invasion are all problems which confront the winkle and the crab as regularly as ourselves. Moreover, no armistice is ever signed: the conditions of existence prescribe ceaseless warfare. In order to avoid being swept out to sea during storms the mussels attach themselves by a tuft of threads to rocks, where they form big beds, and the adults never voluntarily

leave the surface to which they have attached themselves, but the larvæ are active and free-swimming. It is not generally known that, besides being good to eat, many mussels produce pearls. Till about the end of the eighteenth century a not inconsiderable pearl fishery was carried on in Scotland, especially in the Tay. The smaller varieties of crabs live inside the shells of bivalves, the tubes of annelids, and so on. Crabs lay numerous eggs, and the larval form is a curious little creature known as a zoea, which is free-swimming, and is found near the surface of the sea on the foreshore.



# UNUSUAL AND INTERESTING: STRONG WORK BY AN AMERICAN SCULPTOR.

PHOTOGRAPHS BY DE WITT WARD, NEW YORK. BY COURTESY OF MESSRS. ERNEST BROWN AND PHILLIPS, THE LEICESTER GALLERIES.



BY AN AMERICAN SCULPTOR WHO HAS VISITED THE LAND OF GREEK LEGEND: "DIANA," BY PAUL MANSHIP.



A. CHARMING EXAMPLE OF MR. PAUL MANSHIP'S WORK RECENTLY ON VIEW IN LONDON: "PLAYFULNESS."



SPURNING WITH HER FOOT THE HEAD OF JOHN THE BAPTIST: "SALOME"—MR. PAUL MANSHIP'S DAUGHTER OF HERODIAS.



ONE OF MR. MANSHIP'S FINEST PORTRAITS: "PAULINE—THREE WEEKS OLD," A STUDY OF THE SCULPTOR'S LITTLE DAUGHTER.

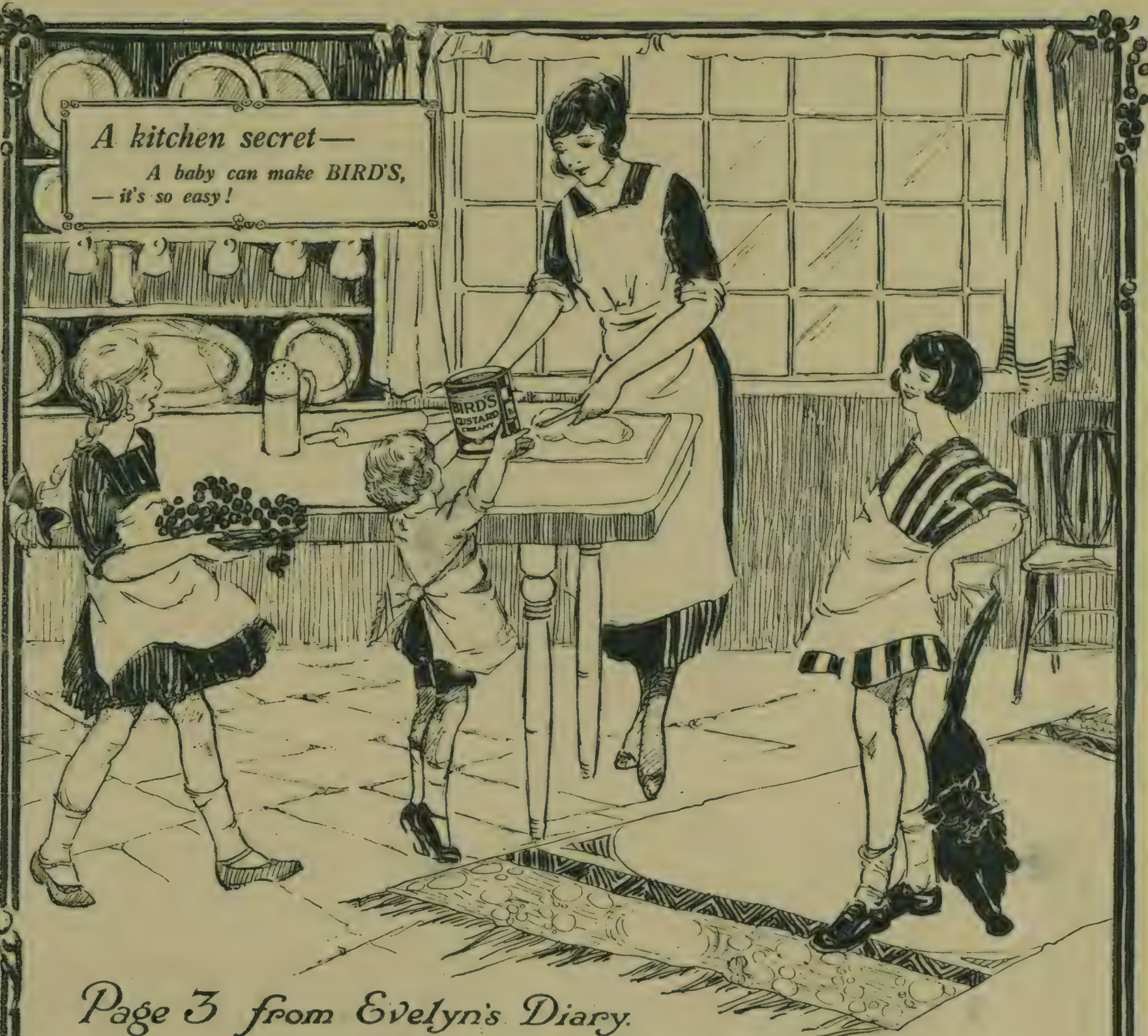
Mr. Paul Manship, the well-known American sculptor, from whose recent exhibition at the Leicester Galleries the above examples are selected, was born in St. Paul, Minnesota, on Christmas Day, 1885. After studying at the St. Paul Art School and the Pennsylvania Academy of Fine Arts at Philadelphia, he won, in 1900, the prize scholarship for the American Academy in Rome. Then followed three years in Italy, varied by visits to Greece and other parts of Europe. Since his return to America in 1912 his work has gained wide recognition. He has received numerous awards and medals, and many examples of his sculpture stand in public

museums and art galleries in various cities. Among the most notable are his "Centaur and Dryad" and Memorial to John Pierpont Morgan, in the Metropolitan Museum of Art, New York, and the "Duck Girl," acquired by the City of Philadelphia to be placed in Fairmont Park. His reputation extends to Europe, and he has a group called "Dancer and Gazelles" at the Luxembourg in Paris. Among his more important portraits are those of John D. Rockefeller, and of his own infant daughter, Pauline Frances Manship, at the age of three weeks, illustrated in one of the above photographs.



**A kitchen secret—**

*A baby can make BIRD'S,  
— it's so easy!*

*Page 3 from Evelyn's Diary.*

"John and Margaret and me wanted to help Mother do the pastry so we went into the kitchen and put towels round us for aprons. Then Mother sed two many cooks spoild the broth and Margaret sed we would make the Custard cos a baby couldn't spoil Birds. And Mother sed we was getting too much for her becos we new too much."

# Bird's Custard

goes like cream with stewed summer fruits. It rounds off the natural tartness of the fruit and backs it up with a rich store of nutriment. This is why Bird's Custard with fruit never disagrees, and why, being a refreshing meal in itself, it is the mainstay of light summer diet.

When you have cold stewed fruit, serve Bird's Custard well whisked. It makes a splendid substitute for plain or whipped cream. Prepare the Bird's Custard in the usual way, and when set, whisk vigorously to a soft cream. *It is then just perfection with fruit compôte and delights everybody.*

**Bird's Fruit Compôte.**

½-lb. Sugar.  
¼-tin of Peaches or Apricots.  
½-lb. Raspberries.  
2 Bananas (cut into rounds).

½-lb. Greengages (halved).  
A few Currants, Grapes or Cherries.  
1 Apple (thinly sliced).  
¼-pint of Water.

Boil the fruit for 5 minutes with the sugar and water; add any flavoring, liqueur, or wine desired. When cold serve with Bird's Custard well whisked to a soft cream.

BIRD'S is "the only Custard that tastes as good as it looks."



## LADIES' NEWS.

MONOTONOUSLY warm dry weather does not suit British people. We love sunshine, and hunt it half round the world when rich enough to do so. When we have any spell of it in our own country we become irritable and depressed, and sigh for change. The truth of the matter is, as a very great man who had lived in many parts of the world once told me, that our climate is the best in the world, and by far the pleasantest to live in. The end of the season was in flaming summer, and the Royal Garden Party was the last great event of it. Now people are off in every direction as their fancy takes them. More than usual are going, or have gone, abroad; and Trouville and Deauville are crowded—so, too, is Ostend and the smaller places near it. Our own seaside places are well filled also, and might be better were hotel-keepers and landladies more moderate in their demands, and the accommodation and food provided more in accordance with the prices.

Bathing is the joy of the seaside-loving people. It is now indulged in far more freely than it was in years gone by, when bathers assumed singularly unbecoming and handicapping garments, and after three dips emerged, dressed, and considered duty done. Now the entire morning is spent in neat and suitable bathing costumes on the beach, and men and women swim together and enjoy being in and out of the water for a long time. The old-fashioned bathing-machine, which is a sort of nightmare place to dress in, is used still, and especially where the tide goes out far and water to bathe in has to be followed. More frequently bathers go back to their own houses and dress comfortably in their own rooms, wearing cloaks more or less ornamental over their bathing dresses. There are places along the coast where the sands are flat and free enough from people for tennis to be played. Needless to say, such places are few and far between.

It is a curious thing that many women choose black bathing dresses. I have seen many black satinette skin-tight suits. These are very nice in the water and comfortable for swimming, but do not look so well in a mixed society on the beach. One girl I saw recently had, indeed, a short kilt which she assumed on leaving the water, but it was not altogether successful. The costumes in colour—the brighter the better they look in the water—consisting of tunic and shorts are by far the nicest. These should be of loosely woven light woollen material. It does not cling, and quickly dries. A lovely one was of jade-green with a sash of crimson. The tunic was embroidered round the edge with crimson pomegranates,

and the sash with jade-green leaves. A crimson waterproof turban was worn on the head, and crimson stockings and beach shoes.

The Scotch season will begin next week, and there are excellent accounts of the grouse. The one drawback is the expense of shooting, which so few people



A NEW EVENING DRESS.

It takes a master like Poiret to blend such various materials as velvet—for the bodice—then a soft long filmy skirt, heavily embroidered, and as a finish a broad fur hem, and the result is a most harmonious whole.—[Photograph by Delphi.]

are able to meet in these days. One or two owners of big shootings are trying a system of paying guests; others are going in for subscription shooting parties; and yet others are paying for a day's shooting, or

perhaps two, a week within motoring distance of where they are staying for golf and bathing. A man who has found his paying guests is rather nervous about the result. He doesn't know "what the beggars will expect," he says, and grouse are not always to be depended on to come up nicely to be shot. He has sent his wife and children away for a summer in Norway, and installed a housekeeper and hotel manageress in his own big house to look after the ladies, and a club steward for the men. It is an experiment to try to keep his many thousands of acres of moors and forests. Should it not succeed, he says he must se

The Royal Garden Party was a mammoth affair; six thousand invitations were issued, and about five thousand five hundred guests were present. Yet there appeared to be no great congestion, save in the vicinity of the royal party. The King and the Queen, the Prince of Wales, the Duke of York and Princess Mary never sat down at all in the two hours and a quarter they were in the grounds. Few ordinarily-placed hosts and hostesses and members of the families would have such a record. Everything went well, and, as the last State entertainment of a very chequered season, it proved a great success. The Queen had a quiet time and saw some friends before going to Portsmouth to join the King on the royal yacht for Cowes.

There are more yachts at Cowes this year than last. For a time there was some doubt, as it seemed a difficulty to get coal for the steam vessels. However, a number turned up in the Roads. Ashore the houses are taken. The Hon. Sir John and Lady Ward took Solent Lodge, Elizabeth Marchioness of Ormonde's fine house. It had been let to the Earl of Craven, whose tragic death cast a gloom over Cowes a week or so before the Regatta. The Earl of Iveagh had a family party; Rear-Admiral Paine, of the American Navy, has Egypt House; Sir Godfrey and Lady Baring have a party at Nubia House. As I write, all is in readiness for a gay time, of which I shall have more to say next week. It is a small place, but a real festival, and one quite by itself in character. Sir Charles and Lady Seely, who have just married their elder daughter to Lord and Lady Allendale's elder son, are at Gatcombe Lodge, and have guests for the yacht-racing. A. E. L.

With reference to the very excellent photographs published in our issue of July 23, from "Cloud Forms," a booklet issued by the Air Ministry and Meteorological Office at 1s. 6d., we should like to note that they were reproduced in *The Illustrated London News* by permission of the Controller of His Majesty's Stationery Office.

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## THE CHRONICLE OF THE CAR.

**The Grand Prix.** So the Grand Prix, the blue ribbon of the motoring world, has been captured by the Americans. This gruelling race was won last week by a Duesenberg car, driven by a driver who never before took part in a road race, and who, I believe, has not even had any particular experience of track racing in America. Murphy's performance in winning at an average of over eighty miles an hour is simply wonderful, and he most certainly deserves the highest congratulations on his marvellously successful driving. Not less are the builders of his car entitled to be pleased with themselves, for they had embodied in the design features of considerable interest. Not the least revolutionary departure from previous racing design was the fitting of an hydraulic braking system, to which their success seems to have been in no small measure due. The Le Mans circuit, with its multitude of corners and sharp bends, demands the most efficient braking lay-out possible, since average speed depends very largely upon the ability to rush the car up to the corners at full speed, decelerate on the brakes, and get away again when round. Obviously, the two qualities most required are quick and certain deceleration and rapid "get-away." The first of these was provided by this new braking system. The other is simply a matter of engine design and perfect tuning up.

The question is often asked: Of what use is road racing to the development of the car? I think the result of the Grand Prix supplies a very sufficient answer. For years the automobile engineer has been attracted by the idea of hydraulic or pneumatic braking. It has been tried out several times, but I am not aware that it has been successful before. A different story has to be told in the light of the Duesenberg victory. A braking system which will survive the tremendous strains imposed by such a race must be so nearly right as to leave next to nothing in doubt. The American victory

was not a chance business. It was no case of one member of the team happening by good luck to finish in front, with the rest of his team mates out of the race through breakdown. The Duesenbergs secured first, fourth, and sixth places, while the

under the circumstances. Boillot, on a Talbot-Darracq, finished fifth; while Segrave and Lee Guinness, on the Talbots, were eighth and ninth. After the withdrawal of the whole of the S.T.D. cars, and the sudden reinstatement of the Talbots and Talbot-Darracqs, they were fortunate to finish at all. The result certainly indicates that the policy which led to the withdrawal of these cars was right, and it seems rather a pity that they were ever allowed to be re-entered.



PAST AND PRESENT IN TONBRIDGE: A 24-H.P. SUNBEAM CAR OUTSIDE THE OLD HOUSES IN THE HIGH STREET.

fourth car of the team only failed through a slipping clutch. A very fine showing indeed.

The S.T.D. team did as well as could be expected

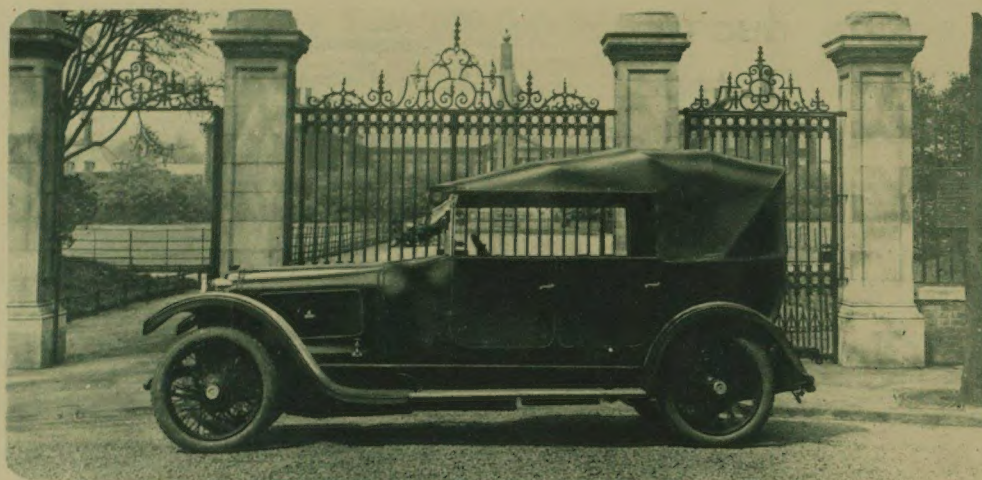
in most cases, if the car were stolen property, the registration book would not be forthcoming. A case illustrating this point was brought to the R.A.C. solicitor a few days ago by a member

of the club who had bought a car which, it was subsequently proved, had been stolen. He was obliged to surrender his purchase to the rightful owner, finding himself with no alternative but to commence a legal action against the vendor for the recovery of his purchase money.

#### Revised Prices of The Sunbeam Motor Car Company.

Ltd., announce that the following prices will take effect, until further notice: 16 h.p.—chassis, £800; 5-seater touring car, £990; 4-seater semi-sporting car, £990; limousine landaulette, £1350; saloon, £1375. 24 h.p.—chassis (short wheel-base), £1100; chassis (long wheel-base), £1125; 5-seater touring car, £1350; 4-seater semi-sporting car, £1350; limousine landaulette, £1675; saloon, £1775.

W. W.



WITH A NEW TYPE OF "ALL-WEATHER" BODY: A FINE SPECIMEN OF THE 20-1-H.P. MORS CAR.

This car is handled by Messrs. Malcolm Campbell, Ltd., of 27, Albemarle Street, W.—[Photograph by Swaine.]



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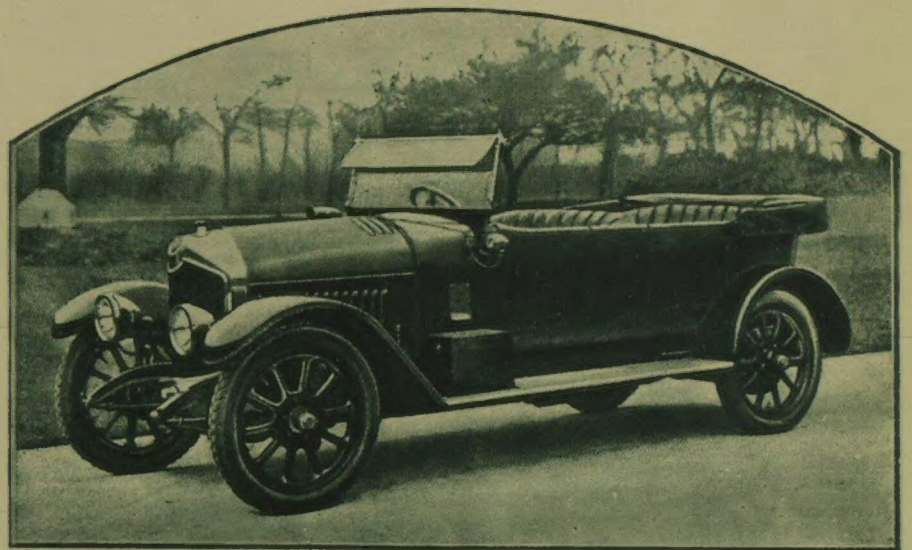
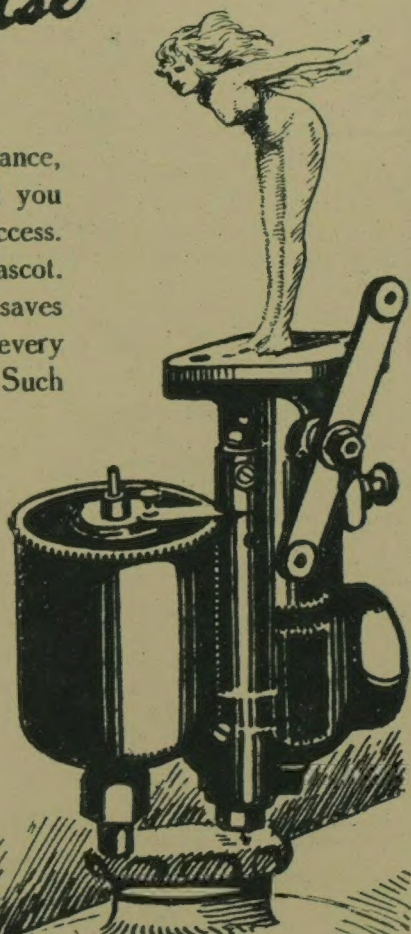
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## SCIENCE JOTTINGS.

A "LITTLE STRANGER" AT THE "ZOO."

THE birth of a Malayan tapir in the gardens of the Zoological Society is an event which is indeed worth noting. Not only is this the first record of its kind for the London gardens, but it is, I believe, the only case on record of the birth of one of these animals in captivity. This event, then, speaks volumes for the management of the animals in the Society's collection, since it shows, beyond cavil, that the captives can be lacking in no essential particulars in regard to the conditions of life which govern them. But quite apart from these considerations, this "little stranger" is peculiarly welcome, since she provides a striking illustration of a phase of animal coloration which has given rise to much speculation, but yet seems to be capable of bearing but one explanation. In other words, one seems to have no alternative but to regard it as a temporary resuscitation of an ancient livery worn by ancestral tapirs at all stages of their life history.

Briefly, this little creature is vividly striped and spotted with white, on a background of black, so that it stands out in startling contrast, not only with its surroundings, but also with the coloration of its mother, which is in itself remarkable. These stripes, which run lengthwise, extend from the shoulder backwards to the tail. Only three are really complete. The rest are broken up into short bars. The legs, sides of the neck, and head are marked by round and oval spots. As the little creature prances about in its den, this patchwork livery arrests the attention at once. But in a Malayan jungle it would have exactly the opposite effect. Amid the broken lights of sunlight and shadow it would become a veritable mantle of invisibility; thus affording ample protection against prowling carnivores.

It would seem, however, that between infancy and adult life there must be a considerable difference,

either in the mode of life, or in the character of the enemies to be evaded. For the livery of the adult is not only totally different in character, but it is totally unlike that of any other living animal. The head, neck, and forequarters, the belly, and the hind limbs as far upwards as the root of the tail, are jet black; while the rest of the body is white. Professor Ridley, some years ago, supplied us with a quite satisfactory explanation for this curious

this particular species. That is to say, they might be, shall we say? "merely" adaptations to "local" conditions. But this cannot be, because the young American tapir displays a like coloration, save that it is rather more spotted. But the adult coloration is very different, the body being of a uniform dark slate colour.

This may, of course, be a protective livery, or, on the other hand, it may be that the need for a protective dress in the adult is past. But a livery of sharply defined stripes is by no means confined to young tapirs. The young of the wild boar, for example, are similarly coloured. Nor is a striped livery restricted to the infantile stages of growth, for there are many species of mammals wherein a striped coloration persists throughout life—as in the zebra, for example.

That a striped livery represents an archaic, ancestral livery, while a unicolorous pelage must represent a relatively recent product of evolution, hardly admits of doubt. For there is an imposing weight of evidence to show that a uniform coloration, wherever it is found, has been arrived at through three stages. First the stripes, then the disintegration of the stripes into spots, as in lion cubs, then the pelage without markings. To drive this argument home would require more space than is at my disposal in the course of a short article.

Finally, be it noted, striped infantile stages are by no means confined to mammals. Birds, reptiles, and fishes furnish copious illustrations of this fact. This much I was at some pains to show, a year or two ago, in a book on the "Infancy of Animals."

The evolution of these stripes we may attribute to natural selection. Where they have disappeared we may assume that they have ceased to serve any useful purpose, or, because out of harmony with the environment, they may have been eliminated by this same factor, "Selection."—W. P. PYCRAFT.



BELIEVED TO BE THE FIRST EVER BORN IN CAPTIVITY: A BABY MALAYAN TAPIR AT THE "ZOO," WITH ITS MOTHER, SHOWING THE REMARKABLE DIFFERENCE IN COLORATION.

As Mr. Pycraft points out in his article on this page, no tapir has ever before been born at the "Zoo," or, he believes, in captivity at all. The stripes and spots, which would make it invisible to enemies in the jungle, are an instance of protective coloration. The very different marking of the mother is explained by the fact that adult tapirs haunt dry river-courses, where their coloration makes them indistinguishable amid the strong lights and shades of surrounding boulders.—[Photograph by G.P.A.]

coloration. The adults, he tells us, make a habit of lying out in dried-up river-courses, in the full sun; and at such times, so long as they remain motionless, they are indistinguishable from the great boulders among which they lie. The black areas simulate deep shadows, the white portions of the body the brilliantly lighted surface of the boulder.

So far, then, these two strikingly different types of coloration might have reference to no more than



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